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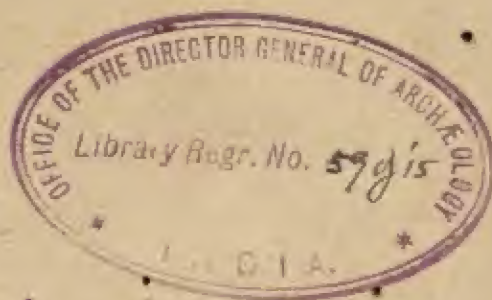
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CATALOGUE
OF THE
ARABIC AND PERSIAN MANUSCRIPTS
IN THE
ORIENTAL PUBLIC LIBRARY
AT
BANKIPORE

PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE
SUPERVISION OF
E. DENISON ROSS, PH.D.





Catalogue
OF THE
Arabic and Persian Manuscripts
IN THE
ORIENTAL PUBLIC LIBRARY
AT
BANKIPORE

VOLUME II

4494

PERSIAN POETS

KAMÂL KHUJANDÎ TO FAYDÎ.



Prepared by

MAULAVI ABDUL MUQTADIR

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CALCUTTA
THE BENGAL SECRETARIAT BOOK DEPÔT

1910

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PREFACE.

THE first volume of this Catalogue dealt with the Persian Poets from Firdausi, the founder of the Epic, down to Hâfiz, the perfecter of the Lyric. The period thus covered extended from the 11th to the 14th century.

The present volume includes the works of the leading poets of Iran, Turan, and Hindustan, who flourished during the 15th and 16th centuries of the Christian Era.

The former volume concluded with an account of one who is universally regarded as the greatest of the poets of Iran; and I have thought it fitting that the present volume should end with the name of an author who stands second to none among the poets of Hindustan.

The thirty-eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period; for while no familiar name is absent, the list includes two poets whose works are seldom to be met with; namely, Mirzâ Kâmrân and Qâsim Arslân. Although the name of the ill-starred Mughal prince looms large in the pages of Indian history, and although his poetic genius has met with due praise at the hands of his contemporaries, by some strange circumstance only one copy of his Diwân, which, like that of Bayram Khân, is in

Persian and in Turki, has come down to us. A full description of this very valuable manuscript will be found under No. 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qâsim Arslân, although an account of his life is to be found in some of the principal *Tadkiras*, no other copy of his *Diwân* seems to have been preserved.

The Library is especially rich in fine copies of Jâmi's works. No. 180 constitutes a serious rival to the famous St. Petersburg copy. While No. 185, containing the first chapters of the *Silsilat ud Dahab* and a number of lyrical poems, seems certainly to be in the handwriting of Jâmi himself.

From the point of view of caligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jâmi's *Yûsûf Zalikhâ* in the hand of the famous *Kâtib* Mir 'Ali of Herât. This copy, for which 1,000 gold muhurs was paid, was presented to the Emperor Jahângir by 'Abdur Raḥim, *Khân Khânân*, the son of Bayram Khân.

This volume, like the first, is the work of Maulavi Muqtadir, and I think it will be found that the high level of scholarship reached in the former volume has been well maintained. Most encouraging has been the praise extended to the Maulavi by some of the most eminent Orientalists in Europe.

I take this opportunity of mentioning with gratitude the valuable assistance which has been rendered in the work of cataloguing by the Assistant Librarian, Shahab ud Din Khuda Bukhsh, son of the founder of the Library. The third volume will bring the Persian poetry to a close; and it is intended to include in that volume a few photographic facsimiles of interesting title pages, etc., found in the works dealt with in the three volumes.

E. DENISON ROSS.

CALCUTTA, Oct. 14, 1909.

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PERSIAN POETRY.

No. 162.

fol. 31; lines 14; size $9\frac{1}{4} \times 6\frac{1}{2}$; $7 \times 4\frac{1}{2}$.

تحفة النصائح

TUHFAT-UN-NASÂ'IH.

A poem in the form of a Qasidah, containing various religious and moral counsels on such subjects as prayer, ablution, fasting, reading the Qur'ân, married life; principles of trade, advantages of charity, duty towards one's neighbours, the evils of borrowing money, stinginess, chess and other games, etc.

All the verses of the poem end in the letter ر. Beginning:—

صدی بگویم بی عدد مر خالق جن و بشر
کرده زمین و آسمان هم اختران شمس و قمر

On fol. 2ⁿ the author, who designates himself یوسف گدا Yūsuf Gadā (according to the colophon شاه یوسف گدا Shāh Yūsuf Gadā), says that he wrote these admonitions for his son ابو الفتح Abul Fath—

گوید زهی یوسف گدا در وعظ مغنی چند را
از بهر خلق خوش لقا بو الفتح آن نور البصر

Written in an ordinary Indian Nasta'liq.

Dated, 'Aẓimābād (Patna), 12th Jamādi I., A.H. 1224.

Scribe راج سنگه (sic)

No. 163.

fol. 310; lines 12; size $8\frac{1}{2} \times 5$; $6 \times 3\frac{1}{2}$.

دیوان کمال خجندی

THE LYRICAL POEMS OF
KAMÂL-I-KHujandî.

Beginning:—

انتخاب سخن آن به که کند اهل کمال
به ثنای ملک الملک بخدای متعال

مولانا شیخ کمال الدین مسعود *Shaykh Kamâl-ud-Din Khujandî*, the celebrated saint and poet, was born at *Khujand* in Transoxania. In his youth he performed a pilgrimage to Mecca, and on his return settled down in Tabriz, during the reign of Sultân Husayn bin Uways (A.H. 777-784 = A.D. 1374-1382), who entertained great respect for the poet and erected for him a *Khânqâh* (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A.H. 787 = A.D. 1385, when Tûqtamish Giyâs-ud-Dîn of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz, he took the poet with him to his capital Sirâi in Kipchak where Kamâl-i-Khujand remained for four years. Subsequently he came back to his favourite city, Tabriz, in the time of Mirân Shâh (d. A.H. 810 = A.D. 1408), who was also a great admirer and patron of the poet. Kamâl was a contemporary of Hafiz of Shirâz; but they never met. Jâmi, in his *Bahâristân*, fol. 104*, says that Kamâl-i-Khujand imitated but at the same time surpassed Khwâjah Hûsan of Dehli. The poet spent the greater part of his life in Tabriz, where he died in A.H. 803 = A.D. 1400. See *Nafahât*, p. 712; *Ḥabib-us-Siyar*, vol. iii., Juz 3, p. 90; *Haft Iqlim*, fol. 388*; *Yad-i-Bayân*, fol. 190*; *Riyâd-ush-Shu'arâ*, fol. 348*; *Nashtar-i-'Ishq*, fol. 1420; *Miftâḥ-ut-Tawârikh*, p. 159, and

Natā'ij-ul-Afkār, p. 352. According to the author of the Majālis-ul-'Ushshāq, fol. 136^a, Kamāl died in A.H. 808 = A.D. 1405. Daulat Shāh, p. 352, places the poet's death in A.H. 792 = A.D. 1389; Taqī Anḥādī, fol. 619^a, in A.H. 692, probably a mistake for 792, following Daulat Shāh. The author of the *Khulāṣat-ul-Afkār*, fol. 157^b, alone places the poet's death in A.H. 783 = A.D. 1381.

The following verse is said to have been inscribed on the poet's tomb:—

کمال از کعبه رفتی بر دریا
هزارست آفرین مردانه رفتی

For further notices on the poet's life see *Majma' un-Nafā'is*, fol. 394^b; *Maḥẓẓan-ul-Garā'ib*, fol. 718, and *Mir'at-ul-Khayāl*, p. 81. See also Sprenger, *Oude Cat.*, p. 454; Rieu, *Pers. Cat.*, p. 632^b; Rieu, *Suppl.*, Nos. 275 and 276; Ethé, *Bodl. Lib. Cat.*, Nos. 857 and 858; Ethé, *India Office Lib. Cat.*, Nos. 1278–1280; Rosen, *Persian MSS.*, p. 119; W. Pertsch, *Berlin Cat.*, p. 855; G. Flügel, i., p. 557; J. Aumer, p. 27; Fleischer, *Dresden Cat.*, p. 7; J. C. Tornberg, p. 103; Ouseley, *Biographical Notices*, p. 192, and Bland, *Century of Gazals*, No. 3.

The initial Qaṣīdah is followed by two others, both rhyming in م.
fol. 5^a. *Gazals*, alphabetically arranged, beginning:—

از تو يك صاعقت جدائي خوش نمي آيد مرا
با دگر کس آشنائي خوش نمي آيد مرا

agreeing with the initial *Gazal* in Sprenger's copy.

fol. 296^b. *Qit'as*, beginning as in Ethé, *India Office Lib. Cat.*, No. 1278:—

تا فکرت من نهاد بنياد سخن
آباد شد از من طرب آباد سخن

fol. 309^b. *Fards*, beginning:—

آن دلبر بد مهر که نامست بچهر
داود سر عاشقي ندارد دل مهر

One remarkable feature of this MS. is that each *Gazal*, *Qit'ah*, *Rubā'i*, and *Fard* has, as an introductory line written in gold, a line of Amīr Shāhī's (d. A.H. 857 = A.D. 1453) poems; and these, taken together,

would amount to nearly one-fourth of his diwān. The first introductory line runs thus on fol. 3^a :—

یا رب بسوز سینہ رندان پاک باز
یا رب بآب دیده مستان با نیاز

Written in a very clear Nasta'liq, within gold-ruled borders, with a double-page faded 'unwān.

The original leaves are put into modern margins.

This splendid copy was written only eighty-three years after the poet's death, and the colophon is dated :

فی سنه مسه و ثمانین و ثمانمائه = A.H. 886.

No. 164.

fol. 229; lines 15; size $8\frac{1}{2} \times 5$; $5\frac{1}{2} \times 2\frac{1}{4}$.

The same.

Another copy of Kamāl-i-Khujandī's diwān, containing only Ġazals and a few Qaṣidas at the end.

Beginning with Ġazals in alphabetical order—

ای باده مکش طره جانانه مارا
زنجیر مجنمان دل دیوانه مارا

Corresponding with the initial line of the Ġazal on fol. 7^a in the preceding copy.

fol. 221^a Qit'as, beginning as above.

Written in a clear minute Nasta'liq.

Dated, A.H. 992.

Scribe

مصدق طاهر

No. 165.

fol. 91; lines 17; size $7\frac{1}{4} \times 5$; 5×3 .

دیوان مغربی

THE DÎWÂN OF MAĞRIBÎ.

Maulânâ Muhammad Shîrîn, better known as Mağribî مولانا محمد مغربی, a celebrated saint as well as poet, was born, according to Taqî Auhadî, fol. 690*, at Nâin in Isfahân. According to Jâmi, Nafahât, p. 713, Mağribî was a disciple of Shaykh Ismâ'il Sîsî, a companion of Shaykh Nûr-ud-Dîn 'Abd-ur-Rahmân Isfarâinî. He is said to have derived his poetical title from a Shaykh of Mağrib (Northern Africa), from whom he received the Khirqah of the Şâfi order of the celebrated Muhi-ud-Dîn Ibn-ul-'Arabî. The poet at first obtained great favours from Mirân Shâh (d. A.H. 810 = A.D. 1408); but when Kamâl-i-Khujandî, an intimate friend of Mağribî, rose to distinction and became a favourite of Mirân Shâh, he (Mağribî) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr. Sprenger, in his *Oude Cat.*, p. 477, says that Mağribî is the author of Arabic glosses on the *Fatûhât* and of the *Jâm-i-Jahân Numâ*.

According to Jâmi's *Nafahât* (*loc. cit.*) the poet died in A.H. 809 = A.D. 1406, at the age of sixty. Consequently we may infer that he was born in or about A.H. 749 = A.D. 1348. The same date of his death is given in the *Habib-us-Siyar*, vol. iii., Juz 3, p. 91; Taqî Kâshî, *Oude Cat.*, p. 19; *Khalâsat-ul-Afkâr*, fol. 182*; *Majma'-ul-Fuṣṣahâ*, vol. ii., p. 30; *Natâ'ij-ul-Afkâr*, p. 372, and *Yad-i-Bayḍâ*, fol. 202*. Almost all of the above biographers say that Mağribî died in Tabriz and was buried in Surkhâb; while Taqî Auhadî (*loc. cit.*) says that he visited the poet's tomb at Isfihân in Fârs.

Majâlis-ul-Ushshâq gives the poet's death in A.H. 807 = A.D. 1404, while Dr. Rieu says that this date is also given in Taqî Auhadî; but our copy of Auhadî's *Urâfat* does not bear any date.

For further notices of the poet's life and his dîwân, see, besides the references given above, Ouseley, *Biogr. Notices*, p. 196; Rieu, ii., p. 633; Rieu, *Suppl.*, No. 277; *Ethé*, *Bodl. Lib. Cat.*, No. 859; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1281-1283, and W. Pertsch, *Berlin Cat.*, pp. 719, 720 and 856.

The diwān of Magribi is said to contain about five thousand verses.

Contents:—

fol. 1^b. A preface in prose, beginning—

الصد لله الذي انشاء عروض الكون بسبب الجسم الثقيل
والروح الخفيف آت

fol. 3^a. An Arabic poem, beginning—

كلما اذكرك من ظل آت

fol. 3^b. A Maṣnawī dedicated to Shāhrukh, beginning—

بس اربيني درين ديوان اشعار
غرابات و غراباتي و غمار

fol. 4^a. A short passage in prose, in which it is said that the Arabic verses are placed first on account of that language having preference over Persian in many respects.

و چون سخن درين ديوان بلسان فصيح عربي و زبان مليح
فارسي بود و زبان عربي لفصوصه باهل الجند و لبينا مصد
صلي الله عليه و سلم بتقديم اولي بود پس لاجرم هر شعري
كه بدان زبان بود مقدم داشته شد

fol. 4^a–11^b. Arabic poems, beginning—

يا قانعا بصفاته عن ذاته
و مستحبا عن ذاته بصفاته

fol. 11^b. *Gazals*, not alphabetically arranged. The first three bayts of the first *Gazal* are written in Arabic:—

نظرت في رملي فصار فداك آت

Comp. *Ethé*, *Bodl. Lib. Cat.*, No. 1281, where the reading is different. The first Persian bayt of this *Gazal* runs thus:—

ترا هراينه چون رخ تمام بنمايد
يكي هراينه بايد تمام و صافي و پاك

fol. 72^a. Tarjī'āt, beginning:—

آفتاب وجود کرد اشراق
نور او سر بسر گرفت آفاق

fol. 86^a. Another series of *Gazals*, beginning:—

ترا که دیده لباشد نظر چگونه کنی
بدین قدم که تو داری سفر چگونه کنی

fol. 88^a. *Rubā'is*, beginning:—

ای گشته عیان رویتو از جام جهان
پیدا شده از نام خواست نام جهان

fol. 90^a. A few *Qit'as* and *Rubā'is* in Turkish, beginning of the first *Qit'ah*:—

مردم دیلم جو اوایان بونه مشینه
بدو جویان قلم دیلم بیراج ژیر

The Turkish *Qit'as* and *Rubā'is* are not found in other copies.

The *diwān* of Magribī has been printed in Persia, A.H. 1280.

Written in ordinary *Nasta'liq*.

Not dated, apparently 16th century.

The original folios of the MS. are mounted on new margins.

No. 166.

fol. 79; lines 15; size $10\frac{1}{2} \times 6$; $7\frac{1}{2} \times 4$.

The same.

Another copy of Magribī's *diwān*, with the prose preface beginning as in the preceding copy. The arrangement of the Arabic poems in the beginning is nearly the same as above.

fol. 11^a. *Gazals* in alphabetical order, beginning, as in Ethé, *India Office Lib. Cat.*, No. 859, and *Rieu Suppl.*, No. 277.

خورشید رخت چو گشت پیدا
ذرات دو کون شد هویدا

fol. 66^a. Tarjī'at, beginning as in the preceding copy.

fol. 75^b. Rubā'is, beginning as above.

The MS. ends with one or two Qit'as.

Written in a clear bold Nasta'liq.

Not dated, apparently the latter part of the 16th century.

The folios, like the preceding copy, are mounted on new margins.

No. 167.

fol. 94 ; lines 12 ; size 8 × 5 ; 5½ × 3½.

The same.

Another copy of the diwān of Magribī with the prose preface, beginning as in the preceding copy. This copy contains in the beginning a smaller number of Arabic poems than the preceding one. The Gāzals, alphabetically arranged, begin on fol. 8^a as in the above copies. Tarjī'at, beginning as above on fol. 74^b.

Rubā'is, beginning as above on fol. 91^b.

Written on thin letter papers, of two different colours, in two different hands. Up to fol. 22^a in an ordinary Nasta'liq, and the remaining part in an ordinary Nim Shikastah.

Dated, Murshidabad, the 27th of Jayth, 1238 (Bengalee) = A.D. 1851.

Scribe امانت علی ولد محمد تقی, written for Mirzā 'Alī Naqī Khān.

No. 168.

fol. 430; lines 15; size $9 \times 5\frac{1}{4}$; 6×3 .

دیوان سید نعمت الله ولي

The diwān of Sayyid Ni'mat Ullāh Walī, containing religious and mystical poems, beginning with a short doxology:—

الصد لله الذي عين الاعيان بفيضه الاقدس الاقدم و
سبحان الخ

Nūr-ud-Dīn Ni'mat Ullāh, ولي سید نعمت الله ولي, better known as Sayyid Ni'mat Ullāh Walī, was born in Ḥalab, according to the author of the *Majma' ul-Fuṣṣah*, vol. ii., p. 42, on the 22nd of Rajab, A.H. 730 or 731 = A.D. 1329 or 1330. (See also Rien, ii., p. 634.) From an early age he applied his mind to the study of literature, theology, jurisprudence, Ṣūfism, and other subjects, which he is said to have learnt separately from the several distinguished learned personages of the age, viz., Shaykh Rukn-ud-Dīn Shīrāzī, Shaykh Shams-ud-Dīn Makki, Sayyid Jalāl-ud-Dīn Khwārizmī, and Qāḍī 'Adud-ud-Dīn. At the age of twenty he went on a pilgrimage to Mecca, where he met Qutb-ud-Dīn Rāzī, and became the disciple of the learned Shaykh, the celebrated 'Abd Ullāh Yāfī' (d. A.H. 768 = A.D. 1366), who is the author of the several well-known Arabic works on Mysticism, enumerated in Brockelmann, vol. ii., p. 177. After staying for some time at Mecca, he travelled through Egypt and Irān, and on reaching Tabriz came in contact with Qāsim-i-Anwār (*vide infra*). He then came to Samarqand; and on his way, visiting Yazd, reached Kirmān, where his son Burhān-ud-Dīn was born. He finally settled in Mahān, near Kirmān, it is said with ninety thousand disciples around him.

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultān Shāh Rukh Mirzā (A.H. 807-859 = A.D. 1404-1447), as well as by other distant ruling chiefs and nobles. Referring to his pedigree on fol. 391^b, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

نوزدهم جد من رسول خدا است
آشکاراست نیست پنهانی

Sultān Shihāb-ud-Dīn Bahmanī of the Deccan (A.H. 825-838 = A.D. 1421-1434), as a token of his regard, constructed a large domed building on the tomb of this holy saint.

Some biographers are of opinion that Sayyid Ni'mat Ullāh has left above three hundred religious and mystical treatises in Arabic and Persian. His diwān is said to have been prefaced by one Sayyid Maḥmūd Wā'iz, known as Dā'i Ullāh of Shīrāz.

'Abd-ur-Razzāq Samarqandī, who visited the Sayyid's tomb in A.H. 845 = A.D. 1441, says, in his Maṭla'-us-Sa'dayn, fol. 112^a, that the Sayyid died on the 25th of Rajab, A.H. 834 = A.D. 1430. This is followed by the authors of the Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 143; Natā'ij-ul-Afkār, p. 423, and Miftāḥ-ut-Tawārikh.

The authors of the Jāmi'-i-Mufid, Lubāb-ut-Tawārikh, and Ṭabaqāt-i-Shāh Jahānī give also, as stated by Dr. Rieu, p. 684, the same year of the Sayyid's death.

Daulat Shāh, p. 333 (followed by Taqī Auhādī, fol. 758^b, and by the authors of the Majālis-ul-Mu'minin, fol. 326^a; Mir'at-ul-Asrār, fol. 553^b; Khulāsat-ul-Afkār, fol. 203^b; Riyāḍ-ush-Shu'arā, fol. 143^a, and Nashtar-i-Leḥq, fol. 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age. In his diwān, fol. 390^b, the Sayyid distinctly says that he passed ninety-seven years in happiness :—

لود و هشت سال عمر خوشی
بنده را داد عی پاینده

While in the following copy, fol. 274^b, the poet on another occasion says that he reached the age of about one hundred years :—

قرب صد سال عمر من بگذشت
قصدموری نکرده ام بعدا

The present copy, fol. 379^b, reads قرب شصت سال instead of قرب صد سال, but صد سال is no doubt a better reading.

The short prose doxology is followed by several Maṣnawīs, Ġazals, and Rubā'īs. The first Maṣnawī begins as in Rieu Suppl., No. 279 :—

خوش بگو ای یار بسم الله بگو
هر چه میجوئی (بسم الله بگو

fol. 52^a. Beginning of the Ġazals in alphabetical order :—

جام گیتی نماسف سید ما
جان و جانان ماسف سید ما

fol. 372^b. The contents run from the centre to the margin, where a series of Tarjī'bands begin thus:—

آمد آن مائی سر مسف و بدستش جامی آغ

fol. 377^b–392^b. This section, which is entitled in the following copy *رساله تصیص سید خلیل الله*, contains several *Maṣnawī*, *Qit'as*, and *Tarkīb*bands, and begins with a line or two in prose—

هو الاول والاخر والظاهر والباطن وهو بكل شيء عليم آغ

which is followed by a *Maṣnawī*, beginning thus:—

صورت و معنی را همه در یاب
می و جامند همچو آب و عباب

fol. 389^b. The poet says that his son Mir Burhān-ud-Dīn *Khalīl Ullāh* came to him unexpectedly in *Shahābān*, A.H. 775.

بیم ساعت گذشته بود از روز
روز آدینه در مه شعبان
پانزدهم بود ماه وقت شریف
ماه در صود و مهر در میزان
پنج و هشتاد و هفتصد از سال
رفته در (sic) که ناگهان
میر برهان دین خلیل الله
آمد از غیب بنده را مهیان

fol. 392^b. *Rubā'is*, alphabetically arranged, beginning as in *Rice Suppl.*, No. 279:—

بنواخت مرا لطف الهی بعدا
هر درد که بود از کرم کرد دوا

fol. 423^b. Fards, in alphabetical order, beginning as in Rieu Supplt. (*loc. cit.*):—

در آئینه تمام اشیا
بنمود جمال جمله امسا

The contents of this copy are very similar to those of the one mentioned in Rieu Supplt. (*loc. cit.*), and also to the Tehrân edition, lithographed in A.H. 1276.

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of *Shâh Jahân*:—

کتاب دیوان شاه نعمت الله ولي يخط نستعليق با سکه عالم
پند جلد سیاه بابت اسد خان فرزند نواب مصطفی خان مرحوم
جمع کتابخانه عامه شد بتاريخ ۱۶ ماه رجب ۱۰۵۹
سنه

Written in a clear Nasta'liq, within gold-ruled borders, with a small faded heading at the beginning.

Dated A.H. 942.

Scribe العبد ابن عارف حسين الصيبي

No. 169.

fol. 296; lines 22; size $9\frac{1}{4} \times 5\frac{1}{4}$; $7\frac{1}{2} \times 3\frac{1}{4}$.

The same.

Another copy of Sayyid Ni'mat Ullâh Walî's diwân. Some folios are missing from the beginning, and the MS. opens abruptly with the following line of a *Maṣnawî*:—

گر تو فانی خوی بشا یابی
خود ازین بیخودی خدا یابی

After a few *Maṣnawîs* in the beginning, the *Gazals* in alphabetical order, very similar in arrangement to those of the preceding copy, begin as above on fol. 5^a.

fol. 251^a–257^b. *Qasidas* in praise of 'Alî bin Abû Tâlib and the

prophet; these are followed by a few Rubâ'is and several Qit'as, after which run several Qasidas, mostly in praise of 'Ali.

fol. 267^a. Tarji'bands, in praise of 'Ali, the first begins thus:—

تا لوائی خیدری بر طارم خضرا زدند
کوس عرش بر فراز عالم اعلی زدند

the burden runs thus:—

نقش خیر المرسلین است و ولی کودکان
لا فتی الا علی لا سیف الا ذو القنار

fol. 270^b. رساله نصیحت سید خلیل الله, begins as above, and contains Fards, Qasidas, Maṣnawis, Muṣallaṣât, Mukhammasât, and Muqatta'ât.

fol. 382^b. Rubâ'is, alphabetically arranged, begin as above.

Written in ordinary Nasta'liq. The MS. seems to have been roughly handled, and most of the leaves at the beginning are damaged.

Not dated, apparently 18th century.

Written in Sarmastpûr.

Scribe

پوریچند

No. 170.

fol. 132; lines 17; size $7\frac{3}{4} \times 4\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

دیوان قاسم انوار

THE DÎWÂN OF QÂSIM-I-ANWÂR.

Beginning as in most copies:—

من بیچاره سودا زده سرگردانم
که باوصاف خداوند معنی چون رانم

Sayyid Mu'in-ud-Dîn 'Ali, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsimî (see Dr. Ross's Cat. of Persian

and Arabic MSS. in the L. O. Library, p. 31) سيد معين الدين علي التبریزی المتخلص به قاسم انوار at Sarāb, which, according to Yāqūt, vol. iii., p. 64, is a town in Ādarbāijān, and is situated between Ardabīl and Tabriz. Qāsim at first took Shaykh Šadr-ud-Dīn Ardabīlī (d. A.H. 779 = A.D. 1337), the son and successor of Shaykh Šafi-ud-Dīn Ardabīlī (d. A.H. 735 = A.D. 1334), as his religious and spiritual instructor, and subsequently became the disciple of Shaykh Šadr-ud-Dīn ‘Alī Yamānī, a disciple and Khalīfah of Shaykh Aḥmad-ud-Dīn Kirmānī (d. A.H. 697 = A.D. 1297). He came to Jilān and then went to Nishāpūr in Khurāsān. After staying here for some time Qāsim travelled to Herāt, where a large number of people, including most of the noblemen of the court of Shāh Rukh (A.H. 807-850 = A.D. 1404-1447) became his followers. It is said that Shāh Rukh was led to believe that Qāsim’s influence over the inhabitants of Herāt was a source of danger to the kingdom, and consequently the poet was ordered by the monarch to quit the city. ‘Abd-ur-Razzāq, in his Maṭla‘as-Sa‘dayn, fol. 99^a, followed by Jāmī in his Nafahāt, p. 689, and the author of the Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 145, states that when Shāh Rukh was stabbed by one Aḥmad Lār in A.H. 830 = A.D. 1426, Mirzā Bāysangar suspected Qāsim of complicity in the crime and forced him to leave Herāt. However, Qāsim left for Balkh, and then came to Samarqand, where he found protection under Mirzā Ulug Beg (d. A.H. 853 = A.D. 1449). He finally settled in Kharjird, in the district of Jām, where he died in Rabi’ I., A.H. 837 = A.D. 1433. See, besides the references mentioned above, Majālis-ul-‘Ushshāq, fol. 141^a; Yad-i-Bayḍa, fol. 84^a; Riyāḍ-ush-Shu‘arā, fol. 331^b; Nashīr-i-‘Ishq, fol. 1405. Daulat Shāh, p. 346, followed by the author of the Mir‘āt-ul-Khayāl, places the poet’s death in A.H. 835 = A.D. 1431. Notices on the poet’s life will also be found in Taqī Aḥadī, fol. 587; Khulāṣat-ul-Afkār, fol. 147^b; Majma‘un-Nafā‘is, fol. 382^a; Majma‘ul-Fuṣṣah, vol. ii., p. 27, and Bland Century of Persian Ghazals, vi.

Besides the diwān, he has left several Sūfic tracts in prose and poetry, such as Anīs-ul-‘Ārifīn, Anīs-ul-‘Āshiqīn, etc., described in Rieu, p. 636; Rieu Suppl., No. 280; Ethé, Bodl. Lib. Cat., No. 862, etc., etc.

For copies of the diwān see, besides the above catalogues, Ethé, Ind. Office Lib. Cat., Nos. 1285-1289; Berlin Cat., p. 860; G. Flügel, i., pp. 558, 559, etc.

fol. 2^a. Beginning of the Ghazals, in alphabetical order:—

ای صبح سعادت ز جبین تو هویدا
آن حسن چه حسرت تقدیم و تعالی

fol. 128^a. Muqatta'ât, beginning:—

میر سید کزین آل عبا الک

fol. 129^a. Rubâ'is, the first one is in Turkî, which runs thus:—

اول یار عزیز ایله که الک

After which begin the Persian Rubâ'is as in Rieu Suppl., No. 260:—

مستدعیم از حضرت سلطان قدم الک

Written in a fine clear Nasta'liq, within gold borders, with a small illuminated heading at the beginning.

• Dated the end of Rajab, A.H. 933.

Scribe

عبدی النیشابوری

No. 171.

fol. 353; lines 15; size 8 × 4 $\frac{1}{2}$; 6 × 2 $\frac{1}{2}$.

کلیات کاتبی

KULLIYÂT-I-KÂTIBÎ.

A slightly defective copy of the poetical works of Kâtibî.

Maulânâ Shams-ud-Dîn Muḥammad, poetically known as Kâtibî

مولانا شمس الدین مصدق بن عبد الله النیشابوری المتخلص به کاتبی, was originally born in a place between Tarshîz and Nishâpûr, but as he was brought up and educated in the latter city, he is generally known as Kâtibî of Nishâpûr. It was here that Kâtibî in his early life applied his mind towards calligraphy under Sîmî, the well-known calligrapher of the age, and hence adopted the poetical name Kâtibî (calligrapher). Being possessed of an extraordinary genius he soon surpassed many in the art of composing poetry. It seems that Sîmî, who trained Kâtibî in calligraphy, did not fail to take advantage of learning the art of poetry from Kâtibî, but being unable to cope with the superior talent of his master, and conceiving a mischievous malice against him, Sîmî

announced in different localities most of Kâtibi's productions in his (Simi's) own name. Kâtibi himself refers to this on fol. 319* :—

میان شهر نیشاپور سیمی
چو اشعار ملیح کاتبی دید
بمشهد رفت و در نام خودش بست
نمک خورد و نمکدانرا بدزدید

The poet reluctantly left Nishâpâr for Herât, where he entered the service of the learned prince Mirzâ Bâysangar (*d.* A.H. 837 = A.D. 1433), son of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). Mirzâ Bâysangar is said to have asked the poet to compose a Qasidah in answer to one of Kamâl-ud-Dîn Isfahâni (*d.* A.H. 635 = A.D. 1237). But unfortunately the Qasidah did not meet with the approval of Bâysangar, and the poet, with a broken heart, quitted the place for Shirwân. Here he found a most benevolent and munificent master in Amîr Shaykh Ibrâhim Shirwân (*d.* A.H. 820 = A.D. 1417), who showed extraordinary favours to him, and did all he could for his comfort. Kâtibi then travelled to Âqarbaijân, and addressed several Qasidas to Iskandar bin Qarâ Yûsuf (A.H. 824-838 = A.D. 1421-1434). But this king took no notice of the poet, and he wearied with his wandering life and, disgusted with the ill-treatment of kings and nobles, devoted the latter part of his life to religious and Sûfic studies in Isfahân under the celebrated Sâfi Shaykh Sâ'in-ud-Dîn Isfahâni (*d.* A.H. 835 = A.D. 1431). Kâtibi finally settled in Astarâbâd, where he began to write a Khamsah in imitation of Nizâmî, when all of a sudden he fell a victim to the plague in A.H. 838 or 839 = A.D. 1434 or 1435.

Notwithstanding the known celebrity of Kâtibi, Jâmi, in his Bahârîstân, fol. 106*, has correctly passed the following remark on the poet :—

..... اما شعر وی یکدست و هموار نیست شتر گربه افتاده

است الخ

For notices on Kâtibi's life, see Daulat Shâh, p. 381; Mir'ât-ul-Khayâl, p. 90; Haft Iqlim, fol. 222*; Majma'un-Nafâ'is, fol. 394; Khulâsat-ul-Afkâr, fol. 158*; Riyâd-ush-Shu'arâ, fol. 346*; Majma'-ul-Fusahâ, vol. ii., p. 28; Natâ'ij-ul-Afkâr, p. 364; Âtash-Kadah, p. 99; Makhzan-ul-Garâ'ib, fol. 715; Nashtar-i-Ishq, fol. 1494. See also Sprenger, Oude Cat., p. 457; Rieu, p. 637; Berlin Cat., p. 862; G. Flügel, i., p. 561; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; J. C. Tornberg, p. 104; Ouseley, Biogr.

Notices, p. 188; Bland, *Century of Persian Gazals*, No. 5; Hāj. Khāl., vol. iii., p. 302, etc.

Contents of the *Kulliyât*:—

I.

fol. 1^b. گلشن ابرار *Gulshan-i-Abrār*. A religious *Maṣnawī* poem in imitation of Nizāmī's *Makḥzan-ul-Asrār*.

Beginning:—

بسم الله الرحمن الرحيم
تاج کلامست و کلام قدیم

II.

fol. 30^b. مجمع البحرين *Majma'ul-Bahrayn*, or "the conjunction of two metres"; so called because this *Maṣnawī* can be read in two different metres, viz., فاعلاتن فاعلاتن فاعلاتن and فاعلاتن فاعلاتن فاعلاتن. The poem is also called ناظر و منظور *Nāẓir-u-Manẓūr*.

Beginning with a prose preface as in Rieu, p. 638:—

بسم الله الرحمن الرحيم بالوصول و لقوة مدام از حضرت مبلغ
الهام و متکلم بردوام الخ

The poem begins thus on fol. 31^a:—

ای شده از قدرت تو ما و طین
لوحه دیباچه دنیا و دین

This allegorical *Maṣnawī*, dealing with the loves of *Nāẓir* and *Manẓūr*, is interspersed at places with some *Gazals* suitable to the sense of the story.

III.

fol. 71^b. ده باب *Dah Bāb*, or "The Ten Chapters." A poem containing moral precepts illustrated by anecdotes. It is identical with the one described in the *Gotha Catalogue*, p. 77, where it is styled as *Tajuisāt* "تجیسات."

Beginning:—

ای برحمت در دو عالم کار ساز
چمله عالم را برحمت کار ساز

IV.

fol. 112^b. *Si Nāmah*, or "The Thirty Letters," so called on account of its containing thirty love-letters of Muḥib and Maḥbūb, the hero and heroine of the poem; hence it is also styled as *مصوب و محبوب*.

Beginning:—

زهی سی نامه ام نامی ز نامت
حدیثم حرفی از جزو کلامت

V.

fol. 159^a. The introduction of the poem *Dilrubāi* "دلربای."

Beginning:—

زهی روح را رحمت رایحه
کلام مرا حمد ثوفاتحه

Unfortunately the entire poem, after the introduction, is wanting, and it appears that some mischievous hand has torn it away.

In this introduction the poet, after enumerating his previous poems *Dah Bāb*, *Si Nāmah*, *Majma'-ul-Baḥrayn*, and *Jān-u-Dīl*, repents much for his absence in *Jilān*, in which unlucky period he lost his benevolent master *Sulṭān Rīḍā* (who died, according to *Jahān Ārā*, as stated by *Rieu*, p. 638, in A.H. 829 = A.D. 1425). The poet further says that, after some hindrance, he got an introduction to the court of the said *Sulṭān's* successor *Amir Rīyā*, whose courtiers harassed him (*Kātibī*) by criticising his poems, but shortly after he gained the favour of the *Amīr*, to whom he dedicated the poem *Dilrubāi*.

The last line of the introduction found here runs thus:—

برآورده گردان دعای کین
بر حمتک یا ارحم الراحمین

fol. 167^a. *Qaṣidas*. Some *Qaṣidas*, along with the poem *Dilrubāi*, are missing, and the initial *Qaṣidah* found here runs thus:—

ساقی ز جام لاله رخ گلشن احمر است
در یاب رمز را که اشارت بساغر است

The Qaṣidas are addressed to the following personages: Mirzā Bāysangar; Abū Muslim; Sulṭān Shaykh Ibrāhīm; Sulṭān Khalīl; Manūchīhr; Sayf-ud-Dīn; Sayyid Martaḍā; Amir Muḥammad Mu'in-ud-Dīn; Khwājah Ḥajī A'zam; Khwājah Tāj-ud-Dīn; Khwājah Sheraf-ud-Dīn; Khwājah Jamāl; Khwājah 'Alī, and Khwājah Yūsuf. Some Qaṣidas on foll. 323^b-349^b, added in a later hand, are in praise of God, the prophet, 'Alī, Khwājah Ṣā'in-ud-Dīn, Timūr, and Shāh Rukh.

fol. 223^a. Ġazals, alphabetically arranged.

Almost all the Ġazals ending in the letter الف are missing, and the first line with which the Ġazals open here is the following last line of a Ġazal:—

پرسند حال جان و دل کای
چون خاله پاک سوخت چه پرسند رخت را

This line is followed by only one of the Ġazals rhyming in the letter الف. It begins thus:—

هوای ساخت در جوای سرو تو دل مارا
ولی بر آب چشم خود فروشد پا بگل مارا

Then begin the Ġazals ending in the letter ب, and the usual arrangement is observed throughout.

fol. 313^b. Qit'as, beginning as in Ethé, India Office Lib. Cat., No. 1291:—

ای دل ار خواهی که باشی در ره عزت سوار
اسب همت را بمیدان قناعت تار نیز

Two Qit'as on fol. 315^a record the deaths of Manūchīhr and Mir 'Ādil Shah.

fol. 321^b. Rubā'is, beginning as in Ethé, Bodl. Lib. Cat., No. 867:—

هر جا که حدیث می اصر گردد
تا حشر نسیم مشک و عنبر گردد

The Rubā'is break off on fol. 323^a and are taken up on fol. 350^a.

Some folios of the MS. are misplaced, and the right order after fol. 166 is foll. 323-349, 167-323, 350-353.

The MS. bears on fol. 166^b some seals of the last King of Oude.
Written in an ordinary Nasta'liq.
Not dated, apparently 17th century.

No. 172.

fol. 25; lines 11; size $12 \times 7\frac{1}{2}$; $8\frac{3}{4} \times 5\frac{1}{4}$.

حال نامه معروف به گوی و چوگان

HÂL NÂMAH, BETTER KNOWN AS
GÛI-U-CHAUGÂN.

An allegorical mystic Maṣnawī by 'Ârifī Harawī.
Beginning:—

زان پیش که حسب حال گویم
از خالق ذو الجلال گویم

Maulânâ 'Ârifī Harawī مولانا عارفی هروی, a native of Herât, flourished during the reign of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). He was surnamed سلمان ثانی, or the second Salmân, for two reasons; first, the excellence of his style; and secondly, that, like Salmân, his eye-sight was weak. Besides the present Maṣnawī, and several other poems, 'Ârifī has left a poetical treatise on the Hanafite law. According to Daulat Shâh, p. 439, and several other biographers, 'Ârifī is the author of a Dah Nâmah, which he is said to have dedicated to the Wazîr Khwâjah Pîr Aḥmad bin Ishâq; but this is disputed by Taqî Awhadî in his 'Urafât, fol. 460^b. This Taqî is of opinion that it was one Maḥmûd 'Ârifī, a different poet, who composed the Dah Nâmah and dedicated it to the said Wazîr; and that people have mistaken Maḥmûd 'Ârifī for 'Ârifī Harawī. But according to Ilâhî, Oude Cat., p. 80, it would appear that Maḥmûd 'Ârifī is identical with 'Ârifī Harawī.

The author of the Ṭabaqât-i-Shâh Jahân, as stated by Rieu, p. 639, places 'Ârifī's death in A.H. 853 = A.D. 1449.

For notices on the poet's life, see *Ḥabīb-us-Siyar*, vol. iii., Jaz 3, p. 150; *Majma'un Nafā'is*, vol. ii., fol. 304; *Makhlzān-ul-Ġarā'ib*, fol. 542, and *Ṣuḥuf-i-Ibrāhīm*, fol. 600.

The eighth line on fol. 2^a reveals the name of the poet:—

تا نام بعارفي برارم

Although the poet calls the poem *Ḥāl Nāmāh*, on fol. 24^a, line 2—a title which is also found at the beginning of the MS.—it is better known as *Gūi u Chugān* گوی و چوگان. These two words, which form the subject of this *Maṣnawī*, are personified, and they recur very frequently in the course of the poem.

The *Gūi-u-Chugān* was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the *Ṭabaqāt-i-Shāh Jahānī*, as stated by Rien (*ibid.*), the poem was written in *Shīrāz*, for *Mirzā 'Abd Ullāh*, who succeeded his father *Ibrāhīm Sultān* as governor of *Fārs* in A.H. 835 = A.D. 1431. This copy, like the one mentioned by Rien (*ibid.*), bears the dedication on fol. 6^a to *Sultān Muḥammad*.

خورشید سریر و ماه مسد

سلطان جهانیان محمد

In the epilogue on fol. 23^b the poet says that he composed this *Maṣnawī* after passing the fiftieth year of his age, within the course of two weeks, in A.H. 842 = A.D. 1433.

پنجاه گذشت سال عمرم

یک نیم شکست بال عمرم

کردم بدو هفته بهر لامش

همچو مه چارده تمامش

ای آنکه معاینه ندانی

تاریخ بیان این معانی

چون کویک سحر نماید

روشن بتو گوی غور نماید

The chronogram **گوي خور** indicates the date A.H. 842. The poet further adds that it consists of five hundred and one verses:—

چون بر عددش قلم نهادم
بر پانصد و يك رقم نهادم

According to some the poem consists of five hundred and ten verses, and according to others of five hundred and five verses. The exact number of verses in this copy is only four hundred and ninety-five.

For other copies, see Rien (*ibid.*); G. Flügel, i., p. 560; J. Aumer, p. 36; Cat. des MSS. et Xylographes, p. 379, and Cat. Codd. Or. Lugd. Bat., ii., p. 123. Compare also Hâj. Khal., vol. v., p. 266.

This splendid copy is the handiwork of the celebrated caligrapher Mir 'Alī al-Kātib, poetically known as Majnūn (d. c. A.H. 950 = A.D. 1545), a most accomplished Nasta'liq writer. (See No. 195 below.)

Written on good thick paper in an elegant bold Nasta'liq, within coloured and gold-ruled borders, with headings written in white on gilt and floral grounds. The margins of various colours are decorated with light-gold floral designs throughout.

No. 173.

fol. 36; lines 13; size $9 \times 6\frac{1}{4}$; 6×3 .

دیوان شاهي

DÎWÂN-I-SHÂHÎ.

A beautiful copy of the dîwân of Amīr Shâhî.

Beginning with the Ġazals in alphabetical order:—

ای نقش بسته نام محطت با صرشت ما
وین حرف شد ز روز ازل سر نوشت ما

Amīr Shâhî, whose original name was Âqâ Malīk bin Jamāl-ud-Dīn Fīrūzkāhî, **آقا ملک بن جمال الدین امیر شاهي السبزواري**, was a native of Sabzwār in Khurāsān. He was descended from the noble

and illustrious family of the Sarbadārs of *Khurāsān*, and is said to have been the nephew of *Khawājah 'Alī Mu'ayyad* (A.H. 766-783 = A.D. 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence *Shāhī* was very well skilled in calligraphy, painting and music. *Daulat Shāh*, p. 428, remarks that the pathos of *Khusrā*, the nicety of *Hasan*, the delicacy of *Kamāl*, and the elegance of *Hafiz*, are all combined in the style of *Shāhī*. A member of the ruling family of *Khurāsān* and possessing such a versatile mind, *Shāhī* was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince *Mirzā Bāysangar* (d. A.H. 837 = A.D. 1433), the son of *Sultān Shāh Rukh* (A.H. 807-850 = A.D. 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadārs. It is said that on one occasion *Mirzā Bāysangar*, thinking that the *Takhalluṣ Shāhī* would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet's reputation, he did not approve of the prince's proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, *Shāhī* asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in *Taqī Kāshī*, fol. 228*, and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince's society. Once, on a shooting excursion, when the prince and the poet were left alone, the former imprudently observed that it was on such an occasion that the poet's father had seized the opportunity of killing a Sarbadār, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of *Mirzā Abul Qāsim Babar* (son of *Mirzā Bāysangar*), who ruled in *Khurāsān* from A.H. 855-861 = A.D. 1452-1457, he went to *Astarābād* to make designs for some palaces, and died there in A.H. 857 = A.D. 1454, after the age of seventy. His body was removed to his native place, *Sabzwār*, and interred in the same cemetery where his ancestors lay buried. His contemporary poets were *Ādarī*, *Maulānā Kātibī*, *Maulānā Ḥasan Salīmī* and *Khawājah Anḥad Mustaufī*. The last-named poet composed a very pathetic elegy on the death of *Shāhī*. This elegy, quoted in *Taqī Kāshī* (*loc. cit.*) begins with the following line:—

کو بشوزیر وزیر از اشک و آهم مسزوار
زانکه شهر شاه بی شاهي نمی آید بکار

Taqi Anḥadī, in his 'Uraḥāt, fol. 354*, asserts that Shāhī was the teacher of the celebrated Jāmī, and that the latter made a selection of one thousand verses from the original diwān of Shāhī. Neither of these statements is supported by any biographer. Jāmī himself, in his Bahārīstān, fol. 196*, concludes his notice on the poet's life with the following few words of praise, without making even a slight allusion to any connection he may have had with Shāhī:—

شاهی سبزواری — ویرا اشعار لطیف است و یکدمست و هموار
است با عبارات پاکیزه و معانی پرچاشنی —

Moreover, two reliable authors, viz. Taqī Kāshī (*loc. cit.*) and the famous historian Khwānd Amīr (see Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 150), distinctly say that Amīr Shāhī composed twelve thousand verses, and from these he selected one thousand verses for his diwān, which is extant nowadays. See also Hāj-Khal, vol. iii., p. 286.

For further notices on the poet's life, see, besides the references given above, Haft Iqlīm, fol. 227; Mir'āt-ul-Khayāl, p. 96; Ātash Kadah, p. 111; Makhzan-ul-Garā'ib, fol. 390; Nashṭar-i-'Ishq, fol. 904; Shuhuf-i-Ibrāhīm, fol. 452*, etc.

Copies of Amīr Shāhī's diwān are mentioned in Rien, ii., p. 640; Rien Suppl., Nos. 284, 285; Browne's Camb. Univ. Libr. Cat., pp. 353-354; Ethé, Bodl. Lib. Cat., Nos. 875-878; Ethé, Ind. Office Lib. Cat., Nos. 1293-1297; Pertsch, Berlin Cat., No. 866; G. Flügel, i., p. 502; Sprenger, Oude Cat., p. 563; Cat. Codd. Or. Langd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; Rosen, Persian MSS., pp. 205, 209 and 210; J. C. Tornburg, p. 105; Ouseley, Biogr. Notices of Persian Poets, pp. 139-143, etc. See also Hāj. Khal, vol. iii., p. 286.

Dr. Ethé, in his Bodl. Lib. Cat., No. 880, notices a Turkish commentary on Amīr Shāhī's diwān by the celebrated Mullā Shām'ī, who died, according to Rien, ii., p. 607, in about A.H. 1010 = A.D. 1601.

The diwān of Shāhī has been lithographed in Constantinople, A.H. 1288.

fol. 31*. Qit'as. The initial Qit'ah, a beautiful one, runs thus:—

شبی با صراحی سعی گفت شمع
که ای هر شبی مجلس آرای دوست
ترا با چنین قدر پیش قلح
میچوید دمامم یگو از چه روست
صراحی بدو گفت نشیده
تواضع ز گردن فرازان نکوست

fol. 35^a. Rubā'is; beginning:—

شادم که زمن بر دل کس یاری نیست
کس را زمن و کار من ازاری نیست
گر نیک شمارند و گر بد گویند
با نیک و بد هیچکم کاری نیست

At the end of the MS. the second verse of the last Rubā'i as well as the colophon have been rubbed out by some mischievous hand.

Written in a fine Nasta'liq within coloured and gold-ruled borders with a small minutely decorated heading at the beginning.

Apparently 15th century.

No. 174.

fol. 45; lines 12; size $10\frac{1}{2} \times 6\frac{1}{4}$; $6\frac{1}{4} \times 3\frac{3}{4}$.

The same.

Another fine copy of Amir Shāhi's diwān, written by the celebrated calligrapher Mir 'Alī-ul-Kātib (*d. c.* A.H. 950 = A.D. 1543), see No. 195 below. Like the preceding, this copy contains the Ġazals in alphabetical order and a few Qit'as and Rubā'is at the end.

Beginning as in the preceding copy—

ای تش بسته نام خطت با مرصفت ما الخ

fol. 43^a. Qit'as, beginning—

در جمع ماه رویان هم صحبتی است مارا
کامیاب خرمی را صد گونه ساز کرده

The initial Qit'ah of the preceding copy is the second here.
fol. 43^a. Rubā'is, beginning—

مائیم حرم انس را خاص شده
در کوی تو پا بسته اخلاص شده

Agreeing with the sixth Rubā'i of the preceding copy.

Written in a clear and elegant Nasta'liq, within gold and coloured borders. The various coloured margins are ornamented with floral designs and forest scenes. A small but fairly illuminated heading at the beginning.

Dated A.H. 915.

Scribe الفخیر علی الکاتب

No. 175.

fol. 47; lines 11; size $7\frac{1}{2} \times 4\frac{1}{2}$; $6 \times 3\frac{1}{4}$.

The same.

Another copy of Shāhi's diwān.

Beginning as usual.

fol. 45^b. Qit'as, beginning as in Rieu Suppl., No. 284, and Ethé, Bodl. Lib. Cat., No. 875:—

دران کوش من بعد شاهی بدهر
که روزی بالصف ازین خوان غوری

This initial Qit'ah is followed by two Ġazals rhyming in the letter ی, after which runs the Qit'ah:—

شبی با صراحی همیگشت ضعیف الخ

fol. 46^b. Rubā'is, beginning as in No. 172 above. Written in a clear Nasta'liq within gold-ruled borders, with a decorated but faded heading at the beginning.

A seal of the Emperor Jahāngir, dated A.H. 1036, which indicates the date of transcription of this copy, is fixed at the end.

No. 176.

fol. 8; centre column lines 25; marginal column lines 44;
size 9 × 6; 8 × 4.

The same.

Another copy of *Shāhī*'s *diwān* containing only *Gazals* (in alphabetical order) up to a portion of the letter *ع* only.

Beginning as usual.

Written in ordinary minute *Nasta'liq*.

Not dated, apparently 18th century.

No. 177.

fol. 111; lines 15; size 8 × 5; 5½ × 2½.

مصباح

MISBĀH.

A mystical poem, in the metre and style of *Jalāl-ud-Dīn Rūmī*'s *Maṣnawī*, relating to *Ṣūfī* doctrines, illustrated by numerous anecdotes of prophets, the *Ashābs* and other holy saints.

By رشید *Rashīd*.

Beginning—

ای بنامت کارها را افتتاح
نست بی نام تو در امری فلاح

On fol. 4^a the author calls himself simply *Rashīd*.

یاد آرلد از رشید درد مند

The scribe of the Lucknow copy mentioned by Dr. Sprenger, *Oude Cat.*, p. 542, calls the author *Shaykh Rashīd*, شیخ رشید. In the heading of the British Museum copy, noticed by Dr. Rien in his *Persian Catalogue*, vol. ii., p. 641^a, he is called *Rashīd-ud-Dīn Muḥammad al-*

Asfarā'ini, رشید الدین مصعد الاسفراینی, and another note on the flyleaf of the same copy says that he lies buried in Bahārābād, Asfarā'in, by the side of Shaykh Sa'd-ud-Din Hamawi (*d.* A.H. 850 = A.D. 1252) and Shaykh Adari (*d.* A.H. 866 = A.D. 1461). C. Stewart, p. 71, however, asserts that he is identical with the celebrated Rashid-ud-Din Waṭwāt, رشید الدین وطواط; but this is evidently wrong, since from the verse:

چون گذشت از هجرت غیر الانام
هستصد و پنجاه و دو این شد تمام

quoted by Dr. Rien (*loc. cit.*) it would appear that the poem was composed in A.H. 852 (A.D. 1448), while Rashid-i-Waṭwāt died in A.H. 578 = A.D. 1182—a difference of nearly three hundred years. The present copy, an incomplete one, does not bear any note.

In the prologue the poet says that the poem is divided into three parts:—

شد مرتب بر سه اصل این گنج راز
در مصبت در فنا و در نیاز

The name of the poem occurs thus on f. 3^b:—

نام این بر وقت آن مصباح شد
وان بامر خالق الاصباح شد

Folios are missing towards the end, and the MS. breaks off in the middle of a Hikāyat with the following line:—

بار دیگر چون بساحل افتم (اوفتم read)

Written in ordinary Nasta'liq within red ruled borders.
Apparently 17th century.

No. 178.

fol. 309; lines 19; size $11 \times 7\frac{1}{2}$; $7 \times 5\frac{1}{2}$.

خاور نامه

KHÂWAR NÂMAH.

An epic poem in the measure and style of Firdausi's *Shâh Nâmah*, relating the heroic and warlike deeds of 'Alî and his brave companion Sa'd Waqqâs and others, in battles fought with Qubâd, the King of Khâwarân, and with other heathen kings, most of whom embraced Islâm.

By Ibn-i-Husâm.

Beginning—

لستین بدین نامه دلکشی
ممن نقش بستم بنام خدای

The introduction mentioned in *Éthé*, *Bodl. Lib. Cat.*, No. 512, is not found in any of our copies.

Shams-ud-Dîn Muḥammad bin Ḥusâm-ud-Dîn, مولانا شمس الدین محمد بن حسام الدین المعروف به ابن حسام, better known as Ibn-i-Husâm, was born, according to *Daulat Shâh*, p. 438, in *Khrâsaf* in the Qubistân of Khurâsân, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from Ṣadr-ud-Dîn Muḥammad Rawâsi al-Akkâsi. He left many *Qasidas*, most of which are in praise of 'Alî. The author of the *Ṣuḥuf-i-Ibrâhîm*, fol. 24*, saw a copy of the lyrical poems of Ibn-i-Husâm comprising about two thousand verses.

The date of the poet's death is generally fixed in A.H. 875 = A.D. 1470. See *Daulat Shâh* (*ibid.*): *Majâlis-ul-Mu'minin*, fol. 596*, and *Ṣuḥuf-i-Ibrâhîm*, fol. 24*. See also Sprenger, *Oude Cat.*, pp. 19, 68 and 432. Hâj. Khal., vol. iii., p. 129, places the poet's death in A.H. 892 = A.D. 1486, and the author of the *Ḥabib-us-Siyar*, vol. iii., Juz 3, p. 366, gives Rabi' II. A.H. 893 = A.D. 1487. Notices on the poet's life will also be found in *Riyâḍ-ush-Shur'â*, fol. 18*, and *Haft Iqlim*, fol. 235*.

In the prologue, the poet, after highly praising Firdausi and his grand epic poem *Shâh Nâmah*, in imitation of which he composed this work, starts with the story which begins thus on fol. 9* :—

خودمند دانی تازی نژاد
 ز تازی زبانان چنین کرد یاد
 که آن مسجد آرای اقصی حرام
 رسول قریشی علیه السلام

In the epilogue, the poet whose name occurs in the following line,

نمیرد دل پاک این حسام
 که زند است او را بدین نامه نام

says that he composed the poem in A.H. 830 (A.D. 1426), and called it, *Khâwarân Nāmāh*, خاوران نامه,

چو بر سال هشتصد پیشرو می
 شد این نامه تازیان فارسی
 مرا این نامه را خاوران نامه نام
 نهادم که بر خاوران شد تمام

and, after comparing the present poem with the *Shāh Nāmāh*, the poet proudly says that he has painted the noble and heroic character of 'Alī, while Firdausi has sung the praises of an ordinary person like Rustum—

اگر طومنی از شاهنامه سخن
 بآرایش رستم افکند بن
 ولی نامه من بنام علیست
 می صافی من ز جام علیست

For other copies of the *Khâwar Nāmāh* see Sprenger, *Oude Cat.*, p. 432; Rieu, p. 642; Ethé, *Bodl. Lib. Cat.*, No. 512; Ethé, *India Office Lib. Cat.*, Nos. 896-899, and G. Flügel, ii., p. 450.

A copy of the translation of this poem in *Dakḥnī* verses, made by one Rustumi for Khadijah Sultān Shahr Bānū, sister of 'Abd Ullah Qutb Shāh of Golconda (A.H. 1035-1083 = A.D. 1625-1672), is preserved in No. 834 of the India Office Collection.

Spaces for illustrations are left blank throughout.

Written in ordinary clear *Nasta'liq*, in four columns, within coloured

borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins.

Dated Muharram, A.H. 971.

Scribe يعقوب بن محمد بن يعقوب بن علي بن حاجي
يوسف الحافظ

No. 179.

fol. 246; lines 25; size $12\frac{3}{4} \times 8$; $10\frac{1}{4} \times 5\frac{1}{4}$.

The same.

Another copy of the *Khāwar Nāmāh* beginning as above. The date of composition in this copy is A.H. 730, هشتاد و سی, evidently a mistake for هشتاد و سی, or 830.

Foll. 5^a, 13^a, 22^a, 38^a, 60^a, 70^a, 96^b, 105^a, 109^b, 113^a, 117^a, 119^a, 125^a, 133^a, 140^b, 142^a, 147^b, 150^b, 162^b, 163^b, 170^a, 171^a, 200^a, 205^b, 224^a, 226^b, 227^b, 228^b, 241^a and 242^a contain ordinary Indian coloured illustrations.

After fol. 229^b, nine blank folios (fol. 230^a-238^a) have lately been added and the contents thereof are wanting.

Written in a clear Nasta'liq, in four columns, within gold and coloured borders, with a decorated heading at the beginning.

Dated the 15th Dīlqa'd, A.H. 1044.

No. 180.

fol. 492; lines 27; size $13\frac{1}{4} \times 9$; $9\frac{1}{4} \times 6$.

کلیات جامی

KULLIYÂT-I-JÂMÎ.

A collection of prose and poetical works of Jâmi in two separate volumes.

Nûr-ud-Dîn 'Abd-ur-Rahmân Jâmi bin Nizâm-ud-Dîn Aḥmad bin Shams-ud-Dîn Muḥammad al-Daḥṭī al-Iṣfahānī, مولانا نور الدين محمد الدشتي الرحمن الجامي بن نظام الدين احمد بن شمس الدين مصد الدشتي الاصفهاني, the last great classical poet of Persia, was born in Kharjird, near Jām, on the 23rd of Shā'ban, A.H. 817 = 7th November, A.D. 1414, during the reign of Mirzā Shāh Rukh (A.H. 807-850 = A.D. 1404-1446). Jāmi is said to have been descended from Imām Muḥammad bin Ḥasan aḥ-Shaybānī (d. A.H. 189 = A.D. 804), the distinguished pupil of the celebrated Imām Abū Ḥanīfah Nu'mān bin Ṣābit-al-Kūfī (d. A.H. 150 = A.D. 767). He received his spiritual instructions from Khwājah 'Ubayd Ullāh Aḥrārī (d. A.H. 895 = A.D. 1489), as well as from Shaykh Sa'd-ud-Dīn Kāshgārī (d. A.H. 860 = A.D. 1455), a Khalīfah of the Naqshbandī Sect whom the poet succeeded as Khālīfah. He was at first in the Court of Sultān Abū Sa'īd, who entertained great regard for him; and after the assassination of this monarch in A.H. 873 = A.D. 1468 he became a constant companion and a great favourite of Sultān Ḥusayn Bayqarā (A.H. 873-912 = A.D. 1468-1506), who was a distinguished scholar and a great patron of men of letters. Jāmi died in Herāt on the 18th of Muḥarram, A.H. 893 = 9th November, A.D. 1492.

It is said that Sultān Ḥusayn Bayqarā personally attended the poet's grand funeral procession, while his distinguished Wazīr, the celebrated Nizām-ud-Dīn 'Alī Shīr, poetically called Nawā'ī (d. A.H. 906 = A.D. 1500), was one of the numerous noble personages who had the honour of carrying the sacred bier.

The life of Jāmi has been copiously dealt with by Oriental and European authors, and I refer to the following:—

Majālis-ul-'Ushshāq, fol. 161^a; Tuḥfa-i-Sāmī, fol. 85^b; Daulat Shāh, p. 483; Taqī Aḥḥādī, fol. 184^b; Haft Iqlīm, fol. 205^b; Mir'at-ul-Khayāl, p. 102; Yad-i-Bayḍā, fol. 50^b; Khulāṣat-ul-Afkār, fol. 38^a; Riyāḍ-ush-Shu'arā, fol. 79^a; Makhzan-ul-Garā'ib, fol. 144; Ātash Kadah, p. 104; Ṣuḥuf-i-Ibrāhīm, fol. 94^a; Nashṭar-i-'Ishq, fol. 373; Miftāḥ-ut-Tawāriḳh, p. 200; Majma'-ul-Fuṣṣḥā, vol. ii., p. 11; etc. See also for the poet's life and his works, Rosenzweig, Biographische Notizen über Mawlana Abdurrahman Dschami, etc., 1840; De Sacy in Notices et Extraits, vol. xii., p. 287; Jourdain, Biogr. Universelle, vol. xi., p. 431; Journal Asiatique, vol. vi., p. 257 and 5^{me} série, vol. xvii., p. 301; W. Nassu Lees, Calcutta, 1859; S. Robinson, Persian Poetry for English Readers, 1883, p. 511; E. Fitzgerald, Notice of Jāmi's life, in his translation of Salāmān and Absāl, London, 1879; Ouseley, Biogr. Notices, pp. 131-138; Rosen, Persian MSS., pp. 215-261; Rieu, i., p. 17, and ii., pp. 643-650; W. Pertsch, p. 102, and Berlin Cat., pp. 867-883; Ethé, Bodl. Lib. Cat., Nos. 894-976; Ethé, Ind. Office Lib. Cat., Nos. 1500-1589; Sprenger, Oude Cat., pp. 477-451; G. Flügel, i., pp. 554-575; Cat. des MSS. et Xylographes, p. 369; J. Anmer, pp. 30-33; Cat. Arab.

and Pers. MSS. in the Ind. Office Lib. by E. D. Ross and E. G. Browne, pp. 33-44, etc.

VOL. I.

Contents:—

This volume begins with the Haft Aurang, هفت اورنگ, or the Seven Maṣnawīs of Jāmi, with the prose preface quoted fully in Rosen, pp. 216-218.

Beginning of the preface on fol. 3^b—

حمد الرب الجليل من عبد ذليل و ملأما علي حبيب فائق الخ

In this preface, Jāmi, after giving reasons for entitling these seven poems the Haft Aurang, enumerates them, with the respective metre of each, in the order maintained in this copy.

Each of the seven poems has a separate name, and they are in the following order:—

I.

سلسلة الذهب

SILSILAT-UD-DAHAB,

or,

"THE GOLDEN CHAIN."

A religious Maṣnawī, composed in A.H. 890 = A.D. 1485 and dedicated to Sultān Husayn. It is in the metre of the Ḥadiqah of Sanā'ī, the Haft Paykar of Nizāmi and the Jām-i-Jam of Anḥadī.

The metre of the poem, as given in the above preface, is—

فاعلاتن مفاعلن فعلمن

It is divided into three books or daftars. Beginning of the first daftar, fol. 3^b—

لله الصمد قبل كل كلام
بصفات الجلال والاکرام

Beginning of the second daftar, fol. 41^b—

بشنو ای گوش بر فسانه عشق
از صریح قلم ترائه عشق

In the epilogue of this daftar, fol. 57^a, the poet gives the date of its composition, viz. A.H. 890, in the following line:—

چون حروفش بصاد و ضاد رسید
خامه را حکم ایستاد رسید

Beginning of the third daftar on fol. 57^b with a wrong heading,
"دیوان دوم"—

حمد ایزد له کار تسع ایدل
هر چه کار تو بار تسع ایدل

The contents of the *Silsilat-ud-Dahab* are mentioned in the *Jahrbücher*, vol. 66, *Anzeigebblatt*, pp. 20-26. See Sprenger, *Onde Cat.*, p. 449, No. 1; Rieu, pp. 644, No. 1, 646 and 647; Rieu *Suppl.*, No. 289, 1; Ethé, *Bodl. Lib. Cat.*, No. 894, 1; No. 895, 17; No. 896, 1; No. 897, 1; No. 898, 1; No. 899, 1; No. 902, 1; and Nos. 926-932; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 9; No. 1317, 1; No. 1318, 1; and Nos. 1319-1327; W. Pertsch, *Berlin Cat.*, No. 876, 1, and Nos. 878-882; Rosen, pp. 218-220; G. Flügel, i., pp. 565, No. 1 and 569; J. Aumer, p. 30.

II.

سلامان و اہسال

SALÂMÂN-U-ABSÂL.

An allegorical *Maṣnawî* dedicated to Ya'qûb Beg bin Ḥasan Beg of the White Sheep or the Âq-Quyânli Dynasty, who reigned from A.H. 883-896 = A.D. 1478-1490, to whom the poet refers thus:—

شاه یعقوب آن جهانداري که هست
با علوش زروء افلاک هست

The poem is in the metre of the *Mantiq-ut-Ṭayr* of Farid-ud-Din 'Attâr and the *Maṣnawî* of Jalâl-ud-Din Rûmî, viz.:—

فاعلاتن فاعلاتن فاعلن

Beginning—

ای بیادست تازه جان عاشقان
ز اب لطف تر زبان عاشقان

The poem ends with the praise of the same *Shâh* Ya'qûb Beg.

The *Salāmān-u-Absāl* has been edited by F. Falconer, London, 1850; translated by the same, London, 1856; another translation in English by E. Fitzgerald, London, 1879; comp. also Garcin de Tassy in *Journal Asiat.*, 1850, ii., p. 539; see Sprenger, *Oude Cat.*, p. 449, No. 2; Rieu, pp. 645, No. 6, 646 and 647; Ethé, *Bodl. Lib. Cat.*, No. 894, 5; No. 895, 18; No. 896, 2; No. 897, 2; No. 898, 2; No. 899, 2; No. 901, 4 and No. 902, 3; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 10; No. 1317, 2; No. 1318, 2 and Nos. 1319-1329; W. Pertsch, *Berlin Cat.*, No. 876, 6; Rosen, p. 220; G. Flügel, i., p. 565, etc.

III.

fol. 80^b.

تختة الاحرار

TUHFAT-UL-AHRÂR.

A religious *Maḡnawī* in the metre of the *Makhzan-ul-Asrâr* of Nizâmî and the *Maṭla'ul-Anwâr* of *Khusrau*.

مشتعلی مشتعلی فاعلی

The poem is introduced by a short prose preface which begins thus:—

حامدا لمن جعل چنان کل عارف مخزن اسرار کماله و لسان الحق

Beginning of the poem:—

بسم الله الرحمن الرحيم

هست صلی سر خوان کریم

The prologue is mostly devoted to the praise of the prophet. On fol. 84^b the poet eulogises *Shaykh Bahâ-ud-Din Muhammad al-Bukhârî*, the founder of the *Naqshbandiyyah* order (*d.* A.H. 791 = A.D. 1388) and *Khwâjah Naṣir-ud-Din 'Ubayd Ullâh Ahrâri*, better known as *Khwâjah Ahrâr* (*d.* A.H. 895 = A.D. 1489), the then living chief of the said order, after whom probably the poem is entitled.

The poem was composed in A.H. 886 (A.D. 1481), and is divided into twelve *Maṭâlas*.

The *Tuhfat-ul-Ahrâr* has been edited by F. Falconer, London, 1848; Extracts in German Translation are found in Tholuck's "*Blüthensammlung*," p. 297; printed in Lucknow, 1869; see Sprenger, *Oude Cat.*, p. 449, No. 3; Rieu, pp. 645, No. 7 and 646-648; Ethé, *Bodl. Lib. Cat.*, No. 894, 6; No. 895, 19; No. 896, 3; No. 897, 3; No. 898, 3; No. 899, 3; No. 900, 1; No. 901, 3; and Nos. 933-939; Ethé, *Ind. Office Lib. Cat.*,

No. 1300, 4; No. 1317, 3; No. 1318, 3; Nos. 1319-1327; and Nos. 1330-1337: Rieu Suppl., No. 289, 3; Rosen, Persian MSS., pp. 221, 259 and 260; W. Pertsch, p. 74, No. 44; and Berlin Cat., No. 876, 5; No. 877, 1; and Nos. 883-884; G. Flügel, i., pp. 563, No. 3 and 566, No. 1; Cat. des MSS. et Xylographes, pp. 374 and 375; J. Aumer, p. 31, etc.

This part of the MS. is dated A.H. 1017.

IV.

fol. 98^b.

سبحة الابرار

SUBHAT-UL-ABRÂR.

Another religious poem in the metre of the Nuh Sipîhr of Khusrau.

فاعلاتن فعلاتن فعلى

and dedicated to Sultân Husayn.

The poem begins with a short prose preface which is introduced by a Rubâi, beginning—

المنة لله كه بصرى گر خفتم الخ

Beginning of the poem—

ابتداء بسم الله الرحمن
الرحيم المتوالي الاصان

The Subhat-ul-Abrâr has been printed in Calcutta, 1811 and 1848, and lithographed in 1818. For other copies see Sprenger, Oude Cat., p. 450, No. 4; Rieu, pp. 644, No. 2 and 646-648; Rieu Suppl., No. 289, 4; Ethé, Bodl. Lib. Cat., No. 894, 7; No. 895, 20; No. 896, 4; No. 897, 4; No. 898, 4; No. 899, 4; No. 900, 2; No. 901, 2 and Nos. 940-945; Ethé, Ind. Office Lib. Cat., No. 1300, 5; No. 1317, 4; No. 1318, 4 and Nos. 1338-1341; W. Pertsch, p. 104, No. 79 and Berlin, No. 876, 3; No. 877 and Nos. 885-887; G. Flügel, i., pp. 564, 4; 565, 2 and 568; Rosen, p. 222, and J. Aumer, p. 31, etc.

V.

fol. 127^b.

يوسف وزليخا

YÛSUF-U-ZALÎKHÂ.

The most popular romantic poem of Jâmi, in the metre of the Khusrau-u-Shîrîn of Nizâmî.

مشاعیلن مشاعیلن فعولن

dedicated to Sultān Ḥusayn.

Beginning of the poem—

الهی عنجه امید بکشای
گلی از روضه جاوید بنمای

In the prologue Jāmī, after eulogising the then living Shaykh Khwājah Ahrār and the reigning king, Sultān Ḥusayn, says that his true romance of Yūsuf and Zalikhā is based on the authority of the Qur'ān. It was composed, as stated in the epilogue, in A.H. 888 (A.D. 1483).

لهم سال از لہم عشر از لہم صد

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824; English Translations by Ralph T. H. Griffith, London, 1881, and by A. Rogers, London, 1892. Printed in Calcutta, 1809, A.H. 1244 and 1265; lithographed in Calcutta, 1818; Bombay, 1829 and 1860; Lucknow, A.H. 1262 and A.D. 1879; in Persia, A.H. 1279; in Tabriz, A.H. 1284, etc. For other copies see Sprenger, *Oude Cat.*, p. 450, No. 5; *Rieu*, pp. 645, No. 3; 646, 648 and 649; *Rieu Suppl.*, No. 289, 5; No. 290, 5; and No. 291; *Ethé, Bodl. Lib. Cat.*, No. 894, 8; No. 895, 21; No. 896, 5; No. 897, 5; No. 898, 5; No. 899, 7; No. 900, 5; No. 901, 1; No. 902, 2 and Nos. 903-923; *Ethé, Ind. Office Lib. Cat.*, No. 1300, 6; No. 1317, 5; Nos. 1318, 5 and Nos. 1342-1355; *W. Pertsch, Berlin Cat.*, No. 876, 4 and Nos. 888-893; *G. Flügel, l.*, pp. 565, 5; 566, 3 and 568; *Browne, Camb. Univ. Lib. Cat.*, pp. 555-558; *J. Aumer*, pp. 31 and 32, etc.

A Pushtū translation of the Yūsuf Zalikhā is noticed in *Ind. Office Lib. Cat.*, No. 1356.

VI.

fol. 166^a.

لیلی و مجنون

LAYLĀ-U-MAJNŪN.

Another romantic Maṣnawī poem on the loves of Laylā and Majnūn in the metre of the Laylā-u-Majnūn of Nizāmī and the *Tuḥfat-ul-'Irāqayn* of Khāqānī

مشعول مشاعلن فعولن

Beginning of the poem—

ای خاک تو تاج سر بلندانی
مجنون تو عقل هوشمندان

In the epilogue the poet leaves some valuable religious instructions for his son, who was then, as he says, seven or eight years old.

In the conclusion he states that he composed this poem in A.H. 889 (A.D. 1484) within a period of four months, and that it comprises three thousand eight hundred and sixty distichs.

کوتاهی این بلند بنیاد
از هفتصد و ده فتاد و هشتاد . . .
ور تو بشمار آن بری دست
باشد سه هزار و هشتصد و شصت

Comp. Rien, p. 644, 4, where the number of distichs is said to be three thousand seven hundred and sixty.

The poem has been translated into French by Chézy, Paris, 1805; into German by Hartmann, Leipzig, 1807. For other copies of the poem see Sprenger, *Oude Cat.*, p. 450, No. 6; Rien, pp. 645, No. 4 and 646; Rien Suppl., No. 289, 6; No. 290, 6; Ethé, *Bodl. Lib. Cat.*, No. 894, 10; No. 895, 22; No. 896, 6; No. 897, 6; No. 898, 6; No. 899, 5; No. 900, 4 and No. 924; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 7; No. 1317, 6, and No. 1318, 6; G. Flügel, i., pp. 565, 6 and 567, 4; Rosen, p. 223; J. Aumer, p. 32, etc.

VII.

fol. 203^b.

مخرد نامه اسکندری

KHIRAD NÂMA-I-ISKANDARÎ.

or,

"THE WISDOM-BOOK OF ALEXANDER."

An ethical *Maṣnawî* in the metre of the *Shâh Nâmâh* of Firdausî, the *Bôstân* of Sa'dî and the *Firâq Nâmâh* of Salmân

فعولن فعولن فعولن فعول

dedicated to Sultân Husayn, whom the poet eulogises on fol. 205^a.

Beginning—

الهي كمال الهي تراست
جمال جهان بادشاهي تراست

See Sprenger, *Oude Cat.*, p. 451, 7; Rieu, pp. 645, No. 5 and 646; Rieu *Suppl.*, No. 289, 7; No. 290, 7, etc.; *Ethé, Bodl. Lib. Cat.*, No. 894, 13; No. 895, 23; No. 896, 7; No. 897, 7; No. 898, 7; No. 899, 7; No. 900, 3 and No. 900, 25; *Ethé, Ind. Office Lib. Cat.*, No. 1300, 8; No. 1317, 7; W. Pertsch, *Berlin Cat.*, No. 894; Rosen, p. 224; G. Flügel, i., pp. 565, 7 and 567, 5; J. Aumer, p. 31, etc.

VIII.

fol. 226^b.

ديوان اول

DÎWÂN-I-AWWAL.

That is, the first diwân. It is divided into two parts.

Part I.—Beginning with a prose preface:—

بسم الله الرحمن الرحيم
هست صلي مرخوان كريم

پاکا پروردگاري که زبان سخن گذار در دهان مسطوران شيرين
کارشکر گشتار آلت

In this preface Jâmi, after discussing at length the beauties of poetry and supporting his statement from the verses of the Qur'an and the sayings of the prophet, and citing as his evidence the names of 'Alî, who is himself the author of a diwân, and other holy personages who admired poetry, says that he was then getting on to his seventieth year, and that from his youth he had had a bent of mind towards poetry, which, he says, had been cultivated and improved by his constant association with the scholars and the learned men of his time. Further on he states that though his poems were alphabetically arranged, he thought it prudent to put them into a more perfect order, which he did in A.H. 884 (A.D. 1479), as will appear from the following versified chrénogram:—

از گوهر سال نظم اين عهد درر
بر روی صدف نهاد يكدانه گهر

The word *صدف* with a dot on the first letter is equal to 884.

The poet also gives here the twofold reasons for his assuming the poetical name of Jāmi:—

مولدم جام و رشده قلم
جرعه جام شيخ الاسلاميست
لاجرم در جریده اشعار
بدو معني تخلص جاميست

The preface is followed by Qasidas, beginning:—

زان پيش كز مداد دهم خامه را مدد
جويم مدد ز فضل تو اي مفضل احد

This part of the *diwān* contains Qasidas in praise of God, the prophet, 'Alī and Sultān Abū Sa'īd and others; Qasidas on moral and religious subjects in imitation of Khāqānī and Khusrā; Marṣiyas or elegies on the death of Sa'd-ud-Din Kāshgari (d. A.H. 860 = A.D. 1455) and others; Muṣnawis addressed to Sultān Abū Sa'īd and others. The contents of this part are fully enumerated in Rosen, p. 233, exactly agreeing with the present copy.

Part II.—fol. 244^b. The second part of the First *diwān*, beginning:—

بسم الله الرحمن الرحيم
اعظم اسماءي عليم حكيم

Contents:—

fol. 244^b–245^a. Poems in praise of God, the prophet, 'Alī and others.
fol. 245^a. Beginning of the first alphabetical *Gazal*:—

يا من بدا جمالك في كل ما بدا
بدا هزار جان مقدس ترا خدا

fol. 320^b. *Muqatta'āt*, beginning as in Rosen, p. 238—

دلا منشين درين ويراك چون چغد
سوي مرغان قدسي آشيان بر

fol. 322^a. *Rubā'is*, Rubā'is, alphabetically arranged as in Rosen (*ibid.*), beginning:—

مبغالتك لا علم لنا الا ما
علمت و الهمت لنا الهاما

This portion ends as in Rosen (*ibid.*) with several Mu'ammās in the names of Kamāl, Zayn-ud-Dīn, Mir 'Alī and Adham.

The First diwān of Jāmi is also styled *فاتحة الشباب*, or, "The Beginning of Youth."

For other copies see Sprenger, *Onde Cat.*, p. 448. No. 1; Rien, p. 643; Ethé, *Bodl. Cat.*, No. 894, 22; No. 895, 24; No. 896, 9 and Nos. 947-954; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 1 and Nos. 1301, 1304, etc.; W. Pertsch, pp. 102 and 103, and *Berlin Cat.*, Nos. 867-870; *Cat. des MSS. et Xylographes*, No. 422; A. F. Mehren, p. 41; J. C. Tornberg, p. 106; *Cat. Codd. Or. Lugd. Bat.* ii., p. 120; Kraft, p. 68; G. Flügel, i., pp. 570 and 571; J. Aumer, p. 30, etc.

Printed in Constantinople, A.H. 1284.

IX.

fol. 326^b.

دیوان ثانی

DÎWÂN-I-SÂNÎ.

The Second diwān, otherwise styled *واسطه العتد*, "The Middle of the Chain." This is also divided into two parts.

Part I.—Beginning with the prose preface as in Rosen, p. 239:—

بسم الله الرحمن الرحيم

املي حمد المنان الكريم

متكلمي كه خلعت اعجاز كلام معجز طراز قرانرا آت

The date of its composition, A.H. 894 (A.D. 1488), is found here in this preface in the following line:—

در اغاز تصوير اين تازه نقش

چو نمشته گفتم از بهر فال

The words *چو نمشته* are equal to 894. The wrong dates, viz. A.H. 884 (given in Sprenger, *Onde Cat.* and Ethé, *Bodl. Lib. Cat.*), A.H. 885 (in Dorn, p. 372) and A.H. 889 (in Kraft), have confused many. For the discussion of these dates see Rosen, p. 256.

This part contains only *Qasidas*, the first being in praise of God and beginning as in Rosen, p. 240:—

درین صحیفه چو آغاز کردم املي را
گرفتم از همه اولي ثنائي مولي را

On fol. 327* Jāmī gives an account of his life in the *Qaṣīdah*, under the heading *توضیح بال بشرح حال*, from the time of his birth in A.H. 817 (A.D. 1414) up to the time of the composition of this *diwān*, noticing therein his literary pursuits and boasting of his poetical compositions and of their general approval.

Most of the *Qaṣīdas* are addressed to Sultān Ḥusayn, with whose praise this part ends.

Part II.—fol. 332*. The second part of the Second *diwān*, beginning:—

الما الله واحد
فهو الغایب وهو الشاهد

After three unalphabetical *Gāzals* begin the *Gāzals* in the usual alphabetical order:—

دی گذشتیم بران دلبر و گفتیم دعا آت

See Rosen, p. 241.

fol. 367*. *المربعیات* agreeing with the *مسط* in Rosen (*ibid.*), beginning:—

مساءك الله اى و يار آت (*sic*)

This is followed by *المقطعات*, *Muqatt'āt*, beginning as in Rosen (*ibid.*):—

جامي سخن بر آئینه دل بود چو رنگ آت

fol. 368*. *Rubā'is*, beginning as in Rosen:—

تا ما ره تسبیح و ثنا می یویم
لوح طلب از حرف دعا می شویم

This *diwān* ends, like Rosen, p. 245, with the *Mu'ammās* in the names of the persons mentioned there.

For other copies see Sprenger, *Oude Cat.*, p. 448, No. 2; *Ethé, Bodl. Lib. Cat.*, No. 894, 36; No. 896, 11; and No. 955; *Ethé, Ind. Office Lib. Cat.*, No. 1300, 2; and Nos. 1314 and 1315; *Cat. des MSS. et Xylographes*, No. 422, etc.

X.

fol. 371^b.

دیوان ثالث

DÎWÂN-I-SÂLIŞ.

The Third *diwân*, otherwise styled *خاتمة الحیوة*, "The Conclusion of Life," with a short prose preface beginning:—

بسم الله الرحمن الرحيم
طرفه خطایبست ز مشر قدیم

The date of composition, A.R. 896 (A.D. 1490, 1491), is found here in the fourth line of the preface:—

اغاز تسوید این بیاض و بنیاد ترشح این ریاض در مشهور مسه
ست و تسعین و ثمانمائمه اتفاق افتاد

The preface is followed by some poems in praise of God and the prophet; moral poems, some being in imitation of Anwarî; and *Marşıyas* on the death of *Khawājah Ahrār*, whose date of death, viz. A.R. 895, is expressed thus on fol. 375^a:—

بهشصد و نود و پنج در شب شنبه
که بود صلح مه فوت احمد مرسل

fol. 375^b. Beginning of the usual alphabetical *Gazals*:—

برآمد شاه عشق از طور مینا
وزانجا زد علم بر دیر مینا

fol. 396^a. *Muqatta'ât*, *Muqatta'ât*, beginning here:—

در فنون شاعری جامی ز حد بردی سخن
وقت آن آمد که در کنج خموشی جا کنی
پیر گشتی در سواد شعر بردن با بیاض
چون قلم ترسم که روزی سر درین سودا کنی
پایه مدح و تحز دلای که هست اکثر دروغ
بر کرام الکاتبین تا کی دروغ امله کنی

This is really the second Qit'ah. The first Qit'ah, misplaced here by the scribe as the last of the *Gazals*, runs thus:—

درین نشیمن ادبار جامیا کاری
اگر کنی که چنان کن که شرمسار شوی

fol. 397^b. *Rubā'is*, beginning:—

معشوق ازل کسیکه دل بست بدو
پیولد ز خود گشت و پیوست بدو

This *diwān* ends on fol. 399^a with the *Maṣnawī* and the two *Mu'ammas* as in Rosen, p. 251.

The arrangement of the contents in this copy is identical with that in Rosen, pp. 245–252.

For other copies of the third *diwān* see Sprenger, *Oude Cat.*, p. 448, 3; W. Pertsch, *Berlin Cat.*, p. 870, No. 873; Ethé, *Bodl. Lib. Cat.*, No. 897, 37 and No. 896, 12; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 3 and No. 1316; *Cat. des MSS. et Xylographes*, No. 422; *Mélanges Asiatiques*, vi., p. 104. Select poems of the three *diwāns* have been translated into German by Rosenzweig, *Biogr. Notizen*, etc., nebst Proben aus seinen *Diwanen* (Persisch und Deutsch), Vienna, 1840; Rückert, in *Zeitschrift der D. M. G.*, ii., p. 26, iv., p. 44, v., p. 308, vi., p. 491, xxiv., p. 563, xxv., p. 95, xxvi., p. 461, and xxix., p. 191; Wickerhauser, Leipzig, 1855, and Vienna, 1858; Schlechta-Wessehrd (*vide* Zenker, ii., p. 496).

XI.

fol. 399^b,

مَعْنَايِ کَبِير

MU'AMMÂ-I-KABÎR.

Also called *جَلِيَّةُ الصَّلَلِ*, *Hilyat-ul-Hulal* (see Ethé, *Ind. Office Lib. Cat.*, No. 1378). This is the largest of all the treatises on riddles by Jāmi.

Beginning:—

بعد از کشایش مثال بستایش خجسته مال دانائی که معنای
حقیقت الـ

From the introduction we learn that Jāmi made this extract from *حلل المطروز* and *مستطب حلل المطروز* (see Hāj. *Khal.*, vol. iii., p. 108,

and Ethé, Bodl. Lib. Cat., No. 1345), the two famous works on riddles and enigmas by Sharaf-ud-Din 'Alī al-Yazdī (d. A.H. 858 = A.D. 1454) the author of the well-known history called ظاهر نامه, *Zafar Nāmah*, noticed in Rieu, i., p. 173; Ethé, Bodl. Lib. Cat., No. 153, etc.

For other copies of this treatise see Hāj. *Khal.*, vol. v., p. 638; Ethé, Bodl. Lib. Cat., No. 894, 32; No. 895, 28; and No. 896, 13; Ethé, Ind. Office Lib. Cat., No. 1357, 14 and No. 1378; W. Pertsch, Berlin Cat., p. 81, No. 2, and p. 131, No. 1; J. Aumer, p. 44, Nos. 134 and 135; Cat. des MSS. et Xylographes, p. 372, No. 19, and G. Flügel, iii., p. 542, No. 3.

XII.

fol. 414^b.

معنای متوسط

MU'AMMÂ-I-MUTAWASSIT.

Another treatise on riddles.

Beginning:—

بنام آنکه ذات او را اسما

بود پیدا چو اسما از معنا

In this treatise Jāmi gives the definition of معنا, and divides it into several classes, explaining and illustrating them by examples.

This is the same treatise as mentioned in G. Flügel, iii., p. 543, No. 4; Ethé, Bodl. Lib. Cat., No. 894, 31; No. 895, 29, and No. 896, 14; J. Aumer, p. 44, No. 135, ii., etc.

XIII.

fol. 421^b.

معنای صغیر

MU'AMMÂ-I-ṢAGĪR.

A third treatise on riddles, smaller than the preceding two.

Beginning:—

ای اسم تو کج هر طلسمی

قانع ز تو هر کسی بامسمی

This is also called منتخب حلیه اللیل (see Ethé, Ind. Office Lib. Cat., No. 1379), that is, an extract from the حلیه اللیل (see above).

This is also mentioned in Ethé, Bodl. Lib. Cat., No. 894, 30; Nos. 895, 30, and 896, 15; G. Flügel, iii., p. 543, No. 5; J. Aumer, p. 44, No. 135 iii.

XIV.

fol. 427^b.

معنای اصغر

MU'AMMÂ-I-AŞGAR.

A versified treatise on riddles. This is the last and the smallest of all the treatises of Jâmi on the subject.

Beginning:—

چو از حمد و تصنیف یافتی کام
بدان ای در معنای طالب نام

According to the following chronogram in the end it was composed in A.H. 890 (A.D. 1485):—

بنام ایرد زهی دَر گرامی
که شفت الماس نوك كلك جامی
چو فیض قدسی آمد جای تو بین
نباشد گر کندش فیض تاریخ

The word فیض is equal to 890.

The same treatise is found in Rieu II., p. 876^a; Ethé, Bodl. Lib. Cat., No. 894, 29; No. 895, 31, and No. 896, 16.

XV.

fol. 428^a.

رساله عروض

RISÂLA-I-'ARÛD.

A treatise on prosody and metre.

Beginning:—

سپاس بقیاس وافر قادرِوا که حرکت سریع دواير افلاك
را الع

The various metres used in poetry are explained and illustrated.

See Ethé, Bodl. Lib. Cat., No. 894, 33; No. 895, 33; No. 896, 17, and No. 969; Ethé, India Office Lib. Cat., No. 1380; W. Pertsch, Berlin Cat., p. 186, No. 4; G. Flügel, iii., p. 543, No. 6.

XVI.

fol. 435^b.

رساله قافیه

RISÂLA-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry.
Beginning:—

بعد از تینم بموزون ترین کلامی که قافیه منجان انجمن
فصاحت الـ

See G. Flügel, iii., p. 543, No. 7; Rieu, ii., p. 526^b; J. Aumer, p. 121, No. 315, 3; Ethé, Bodl. Lib. Cat., No. 894, 23; No. 895, 32, and No. 896, 18. See also Hâj. Khal., vol. iii., p. 425. It has been edited and translated into English by H. Blochmann, in his "Prosody of the Persians," 1872, pp. 75-86.

XVII.

fol. 437^a.

بهارستان

BAHÂRISTÂN.

A collection of moral anecdotes and bare notices on the lives of some distinguished holy men and poets in prose and verse. Another title given to this work is روضة الاخيار و تحفة الابرار Raudat-ul-Akhyâr-u-Tuhfat-ul-Abrâr.

Beginning:—

چو مرغ امر ذی بالی ز آغاز
نه از نیروی حمد آید بیرواز

In the preface it is stated that while Jâmi was giving lectures to his son Diyâ-ul-Dîn Yûsuf on Sa'dî's valuable Gulistân, he was tempted to produce a similar work in imitation of it. Although Jâmi fairly admits that in his present production he can never cope with the celebrated Sa'dî, yet he does not lose the opportunity of pleading the superiority of

his patron Sultân Husayn (to whom he dedicated this work) over Sa'd bin Zingî, to whom Sa'dî dedicated his *Gulistân*.

گلستان گرچه سعدی کرد ازین پیش
 بنام سعد بن زنگی تمامش
 بهارستان من نام از کسی یافت
 که شاید سعد بن زنگی تمامش

This work, like the *Gulistân* of Sa'dî, is divided into eight chapters called *Raudas*, and was completed in A.H. 802 = A.D. 1487, as will appear from the following concluding line:—

بوقتی شد آخر که تاریخ هجرت
 شود نصد ار هشت بر روی فزائی

For other copies see Rieu, ii., p. 755; Ethé, Bodl. Lib. Cat., No. 894, 27; No. 895, 27, No. 896, 19, and Nos. 962-964; Ethé, Ind. Office Lib. Cat., Nos. 1383-1386; Browne's Camb. Univ. Lib. Cat., pp. 358-359; Rosen, Persian MSS., pp. 260-261 and 293; J. Aumer, p. 52; W. Pertsch, Berlin Cat., pp. 882, 883 and 885; G. Flügel, i., p. 574 and iii., p. 542. Parts of the *Bahâristân* have been published in the "Wiener Anthologie," in Wilken's "Chrestomathie," p. 172, and in Spiegel's "Chrestomathia Persica," Leipzig, 1846, pp. 1-23. An English translation of the text was published by the Kama Shashtra Society, Benares, 1887; an English version of the sixth *Raudah* under the title "Persian Wit and Humour," by C. E. Wilson (see Trübner's Record, Nos. 187-190). For extracts in German translation, see Tholuck's "Bluthensammlung," p. 301. The full text, with a German translation, by Schlechta-Weissbrd., appeared in Vienna, 1846. Printed editions of the text: Lucknow (without date); Constantinople (with a Turkish commentary of Shâkir Efendi), A.H. 1252 and A.H. 1295. A Turkish commentary on the *Bahâristân* by the famous Shâm'i (who is the commentator of several well-known Persian poems, such as the *Mantîq-ut-Tayr* and *Pand Nâmah* of 'Attâr, the *Maghwâl* of Jalâl-ud-Din Rûmî, the *Makhzan-ul-Ashrâr* of Nizâmî, the *Bûstân* of Sa'dî, the *Diwân* of Hâfiz, etc., and who died after A.H. 1000 = A.D. 1591), dedicated to Muḥammad Pâshâ, the Wazîr of Sultân Murâd bin Salim (A.H. 982-1003 = A.D. 1574-1594) is noticed in Rieu, ii., p. 755, and Turkish Cat., p. 883; J. Aumer, p. 52; G. Flügel, i., p. 574; W. Pertsch, p. 107, and Berlin Cat., p. 883; Cat. Codd. Or. Lugd. Bat., i., p. 337; Browne's Camb. Univ. Lib. Cat., p. 359.

XVIII.

fol. 460^b.

رساله منشآت

RISÂLA-I-MUNSHAÂT.

Jâmi's letters and specimens of refined prose writings, otherwise styled *Inshâ-i-Jâmi*, *انشاء جامي*, *Ruqa'ât-i-Jâmi*, *رقعات جامي*, and *Diwân-ur-Rasâ'il*, *ديوان الرسائل*.

Beginning:—

بعد از انشاء صحایف ثنا و محمدت لله الذي انزل علي عبده
الكتاب الخ

See Ethé, Bodl. Lib. Cat., No. 894, 35; No. 895, 35; No. 896, 20; and No. 965; Ethé, Ind. Office Lib. Cat., Nos. 1387-1389; G. Flügel, i., pp. 264 and 265, and iii., p. 542; Cat. des MSS. et Xylographes, p. 371, No. 7.

The letters of Jâmi have been edited in the "Selections for the Use of the Students of the Persian Class," vol. vi. Calcutta, 1811.

XIX.

fol. 484^b.

رساله موسیقي

RISÂLA-I-MÛSÎQÎ.

A treatise on the science of music and its scales.

Beginning:—

بعد از تروم بتغیبات سها من خداوندي که شعبه دانا مقامات
بندگی گوش امید الخ

In the preface Jâmi says that in his youth he took a fancy for music, and occasionally practised it by intonation. Subsequently he made up his mind to leave a treatise on the subject, and hence the present composition.

See Ethé, Bodl. Lib. Cat., No. 894, 34; No. 895, 34; and No. 896, 21; G. Flügel, iii., p. 543, No. 9, etc.

Written in a clear minute Nasta'liq in four columns, within gold and coloured borders, with a sumptuously adorned double-page 'unwân

in blue and gold. Foll. 1^a and 2^a contain two profusely embellished stars, with two smaller stars, containing the name of the *Silsilat-ud-Dahab* in the centre, and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three *daftar*s of the *Silsilat-ud-Dahab* are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the *Amir-ul-Umarâ Ghâzi-ud-Dîn 'Imâd-ul-Mulk Firâz Jang Bahâdur*, dated A.H. 1151 is stamped on fol. 1^a.

No. 181.

fol. 358 ; lines and size same as in the preceding copy.

VOL. II.

This volume, containing the collection of *Jâmi*'s prose works only, is introduced by some preliminary lines beginning (on fol. 2^a) as in *Ethé*, *Ind. Office Lib. Cat.*, No. 1357 :—

حمدي كه لوايح اشعه لمعات معرفتش دل گوشه نشينان زاويه
مصبت را منور سازد آتج

Contents :—

I.

fol. 3^a.

تفسير فائده الكتاب

TAFSÎR-I-FÂTIHAT-UL-KITÂB.

An Arabic commentary on the *سورة فاتحه* or the first *Sûrah* of the *Qur'ân*.

Beginning with an Arabic preface :—

الحمد لله رب العالمين من الاولين والاخرين الاكرميين آتج

The Commentary itself begins on fol. 6^a.

The text of the *Qur'ân* is written in red.

For other copies see *G. Flügel*, iii., p. 375, No. 8 ; *Ethé*, *India Office Lib. Cat.*, No. 1357, 1, etc.

II.

fol. 10^a.

چهل حدیث

CHIHIL ḤADĪṢ.

Forty sayings of the Prophet paraphrased in Persian verses.

Beginning:—

صحیح ترین حدیثی که راویان مجالس دین و محدثان مدارس
یقین الـ

This treatise was composed in A.H. 886 = A.D. 1481. See Rieu, i., p. 17, and ii., p. 828, No. 1; Ethé, Bodl. Lib. Cat., No. 894, 20; No. 895, 14; Ethé, India Office Lib. Cat., No. 1357, 2.

III.

fol. 11^b.

مناسک حج

MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage.

Beginning with a short preface:—

الصد لله الذي جعل الكعبة البيت الحرام الـ

Jāmi wrote this work, as he says in the preface as well as at the end, during his short stay at Bagdād on his way to pilgrimage at Mecca and Madinah in A.H. 877 = A.D. 1473. The author has noted down all the rites and principles of the pilgrimage, mentioning therein the difference of opinions and views of the four celebrated Imāms, viz., Abū Hanīfah, Shāfiʿī, Mālik and Ḥanbal, in performing the rites of this sacred ceremony. The work is divided into seven Fāṣṣa, or sections, of which the sixth is the largest. The last one is in Arabic.

In the following lines at the end Jāmi more precisely gives the date of its composition, viz. Thursday, the 22nd Shāʿbān, A.H. 877:—

وقع الفراغ من تأليف هذه الأوراق وجمعها ضوفا يوم
الخميس الثاني والعشرين من شعبان المعظم المنتظم في شهر
سنة سبع وسبعين وثمانمائة بمدينة السلام بغداد وقت التوجه

الى بيت الله الصوام وانا الفقير عبد الرحمن بن احمد الجامي
وفقه الله سبحانه الخ

For other copies see Ethé, Bodl. Lib. Cat., No. 894, 26; No 895, 16;
Ethé, India Office Lib. Cat., No. 1357, 3; W. Pertsch, Berlin Cat.,
p. 166, No. 21.

IV.

fol. 22^b.

شواهد النبوة

SHAWÂHID-UN-NABÛWAT.

The evidence of the prophet's divine mission, composed in A.H. 885.
Beginning:—

الصدق الذي ارسل رسلا مبشرين ومنذرين الخ

The work deals with the evidences of the divine missions of Muhammad manifested before his birth, during the different periods of his life and after his death, as well as those that were displayed in his companions, the Imāms and others.

The full title of the work, شواهد النبوة لتقوية يقين اهل الفتوة, appears here on fol. 23^b, line 2.

It is divided into a مقدمه (Introduction), Seven Rukn (Books) and a خاتمه (Conclusion).

The following headings will give an idea of the contents of the work:—

fol. 23^b.

مقدمه در بيان معني نبي و رسول و آنچه تعلق بدان دارد

fol. 24^b.

ركن اول در شواهد و دلائل كه پيش از ولادت ظاهر شده است

fol. 29^b.

ركن ثاني در بيان آنچه از مولود تا مبعث ظاهر شده است

fol. 36^a.

ركن ثالث در بيان آنچه از بعثت تا هجرت ظاهر شده است

fol. 42^b.

رکن رابع در بیان آنچه از هجرت تا وفات ظاهر شده است و آن
 دو قسم است قسم اول در بیان دلائل و شواهدی
 که اوقات ظهور آن در کتبی که ماخذ این کتابست
 افتاده اند متعین بود

fol. 59^a.

قسم ثانی از رکن رابع در بیان شواهد و دلائلی که
 اوقات وقوع آن در کتبی که ماخذ این کتابست
 تعیین نیافته بود

fol. 70^a.

رکن خامس در بیان آنچه یکی ازین اوقات نداشته باشد و در
 بیان آنچه دلالت آن بعد از وفات ظاهر شده باشد
 و آن دو قسم است قسم اول در بیان آنچه
 خصوصیت یکی ازین اوقات نداشته باشد

fol. 72^a.

قسم ثانی در بیان آنچه دلالت آن بر نبوت نبی
 صلی الله علیه و سلم بعد از وفات وی ظاهر
 شده است

fol. 84^b.

رکن ششم در شواهد و دلائلی که از صلب کرام و ائمه عظام
 رضی الله عنهم بظهور آمده است

fol. 101^a.

رکن هفتم در ذکر شواهد و دلائلی که از تابعین و تبع تابعین
 تا طایفه صوفیه و محبهم الله ظاهر شده است

fol. 106^a.

غائمه در عقوبات اعدا

The date of composition, A.H. 885 = A.D. 1480, is given in the following versified chronogram at the end:—

دران وقتم اتمام آن دست داد
که تمیته بود تاریخ سال

The word تمیته is equal to 885.

For other copies of the *Shawāhid-un-Nabūwat*, see Rieu, i., p. 146; Ethé, Bodl. Lib. Cat., No. 894, 4; No. 895, 1; Nos. 967 and 968; Ethé, Ind. Office Lib. Cat., No. 1357, 6 and No. 1374; W. Pertsch, Berlin Cat., p. 40, No. 13; p. 90, No. 3, and p. 529; J. Aumer, pp. 101–103; Cat. des MSS. et Xylographes, p. 370, No. 422, i.; Cat. Codd. Or. Lugd. Bat., iv., p. 299.

A Turkish translation of this work by Lāmi'ī is noticed in G. Flügel, iii., p. 126.

V.

fol. 107^b.

نشاط الانس

NAFAHĀT-UL-UNS.

The well-known work of Jāmi, containing the biographical notices on the lives of the distinguished Sāfis and saints who lived from the second century of the Muḥammadan era down to the author's own age.

Beginning:—

الصد لله الذي جعل مرآتي قلوب اوليائه الخ

In the preface Jāmi says that the source and origin of his present composition is the *Tabaqāt-us-Sāfiyah* of Shaykh 'Abd-ur-Raḥmān Muḥammad bin Ḥusayn-us-Sulami-an-Nishāpūri (d. A.H. 412 = A.D. 1021, see Rieu, Arabic Cat., p. 438), which was divided into five *Tabaqah*, each consisting of twenty notices. This *Tabaqāt* was later on enlarged by Shaykh-ul-Islām Abū Ismā'il 'Abd Ullāh bin Muḥammad ul-Anṣārī ul-Harawī, who, according to his own statement, as mentioned in this work (see the printed edition, p. 377) was born on the 2nd of Shabān, A.H. 396 = A.D. 1005, and died, according to Hāj. Khal., vol. vi., p. 129, and Rieu, Arabic Cat., p. 710, in A.H. 481 = A.D. 1088. But as this last recension did not include the account of the Shaykh-ul-Islām and omitted the notices of some of his predecessors, his contemporaries and his followers, Jāmi took up the task in A.H. 881 = A.D. 1476 at the request of the celebrated Mir 'Alī Shīr (d. A.H. 906 = A.D. 1500), made considerable additions to the contents, and added the accounts of the celebrated

Sūfis omitted by the *Shaykh-ul-Islām*, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the *Shaykh-ul-Islām* was written in the old language of Herāt, he wrote this in the modern style of his time.

Jāmi then proceeds to explain the meanings of several mystic terms and Sūfistic doctrines and principles relating to Sūfism, which he quotes or translates from several well-known authorities, such as the 'Awārif-ul Ma'arif of Shihāb-ud-Dīn Abū Ḥafas 'Umar bin 'Abd Ullāh as-Suhrawardī (d. A.H. 632 = A.D. 1234). See Hāj. Khal., vol. iv., p. 275; the *Kashf-ul Mahjāb* of *Shaykh* Abul Ḥasan 'Alī bin 'Ugmān al-Gaznawī (d. A.H. 456 or 464 = A.D. 1063 or 1071); see Rien, i., 343, and also compare Hāj. Khal., vol. v., p. 215; the *Tafsīr-i-Kabir* of Imām Fakhr-ud-Dīn Muḥammad bin 'Umar ar-Rāzī (d. A.H. 606 = A.D. 1209); see Hāj. Khal., vol. vi., p. 5; the *Dalā'il-un-Nabāwat* of Imām Mustaghfirī an-Nasafī al-Ḥanafī (d. A.H. 432 = A.D. 1040); see Hāj. Khal., vol. iii., p. 237, etc.

The work is apparently divided into three sections: First, notices on the lives of the distinguished holy saints, beginning with Abū Ḥāshim as-Sūfī, a contemporary of Sufyān-us-Saurī who died in A.H. 161 = A.D. 777. Secondly, biographical accounts of the Sūfī poets from Sanā'ī to Ḥāfiz; and thirdly, notices on female saints, beginning with Rābi'ah. The notices are in chronological order.

The full title of the work, *نقصاب الانس من حضرات القدم*, appears on fol. 108*, line 5.

In the concluding line the author says that he completed the work in A.H. 863 = A.D. 1478.

For other copies see Rien, i., p. 349; Ethé, Bodl. Lib. Cat., No. 894, 3; No. 895, 3, and Nos. 957-961; Ethé, Ind. Office Lib. Cat., No. 1357, 8, and Nos. 1359-1367; De Sacy, Notices et Extraits, xii., pp. 287-436; Wiener Jahrbücher, vol. 84; Anzeigebblatt, p. 40; W. Pertsch, Berlin Cat., p. 40, No. 14; p. 89, No. 2 and p. 558; Fleischer, Dresden Cat., p. 408; Hāj. Khal., vi., p. 367, etc. A Turkish translation of the work by Mir 'Alī Shīr Nawā'ī, is noticed in Rien, Turkish Cat., p. 274; another by Lāmī'ī has been printed in Constantinople. The *Nafahāt* has been printed by W. Nassu Lees, Calcutta, 1859.

VI.

fol. 249*.

لمعات

LAMA'ÂT.

The usual title *اشعة اللمعات*, *Ash'at-ul-Lama'ât*, appears on fol. 247*, line 8.

This is a commentary on the *Lama'ât* (a treatise on mystic love) of Fakhr-ud-Din 'Irâqî (see No. 89 above).

Beginning:—

لولا لمعات برق نور القدم
من نصوصي الجود وحي الكرم

'Irâqî composed the *Lama'ât* at Qâniyah while attending the lectures of *Shaykh* Sadr-ud-Din Qâniyawî (d. A.H. 672 = A.D. 1273) on the *Fuṣṣ-ṣ-ṣ-ul-Hikam* of Muḥt-ud-Din Ibn-i-'Arabi (d. A.H. 638 = A.D. 1240).

In the preface Jâmi states that like many others he at first did not believe the *Lama'ât* of 'Irâqî to be a true *Ṣūfî* tract, but being requested by Amir 'Alî *Shîr* to revise the said work, Jâmi found it a very learned and useful tract on *Ṣūfism*, and subsequently wrote the present commentary.

The preface is followed by an introduction relating to religious and divine knowledge.

The commentary on the text begins thus on fol. 250^b:—

الصد صد در عرف طائفة صوفيه قدم الله تعالى
اسرارهم الخ

The date of composition, A.H. 886 = A.D. 1481, is given in the following versified chronogram at the end:—

واذ قال ائمنه قد بدا
بما قال تاريخ اتمامه

The word ائمنه is equal to 886.

The text is marked with red lines throughout.

For other copies, see Rieu, ii., p. 594; Ethé, Bodl. Lib. Cat., No. 894, 11; No. 895, 5; and No. 966; Ethé, Ind. Office Lib. Cat., No. 1357, 11; Cat. des MSS. et Xylographes, p. 371, No. 8; W. Pertsch, Berlin Cat., p. 28; Hâj. Khal., v., p. 335.

VII.

fol. 280^b.

شرح قصيدة ميمية خمرية

Usually styled as *لوامع*. A commentary on the *قصيدة خمرية*, or the "Wine Qasidah" of *Shaykh* 'Umar Ibn-ul-Fârîd (d. A.H. 632 = A.D. 1234). See Hâj. Khal., vol. iv., p. 537.

Beginning:—

بسم الله الرحمن الرحيم سبحانه من جميل ليس لوجه نقاب
الا النور الخ

The commentary itself begins on fol. 284^b.

It was composed in A.H. 875 = A.D. 1470, as expressed by the words
شهر صفر in the concluding line:—

تاريخ مه و سال وي از شهر صفر

For other copies see Rien, ii., p. 808^b, No. 2, and p. 828^b, No. 4;
Ethé, Bodl. Lib. Cat., No. 894, 12 and No. 895, 6; Cat. Codd. Or. Lugd.
Bat. ii., p. 72; W. Pertsch, Berlin Cat., p. 282, etc.

VIII.

fol. 294^b.

شرح قصيدة تائيہ فارضية

Better known by its proper title نظم درر, *Nazm-i-Durar*. A
commentary on the قصيدة تائيہ في التصوف of the same 'Umar
Ibn-ul-Farid, see Hâj. Khal., vol. ii., p. 85.

Beginning:—

بسم الله الرحمن الرحيم پاكا خداوندي كه صفات كائيات نامد
سپاس و ستايش او مست الخ

The explanation of every verse of the text is elucidated by a *Rubâ'i*
attached to it, in which the commentator vividly represents the original
idea.

Other copies of the commentary are noticed in Ethé, Bodl. Lib. Cat.,
No. 894, 14; No. 895, 7; Ethé, India Office Lib. Cat., No. 1357, 17;
G. Flügel, i., p. 461, etc.

IX.

fol. 300^b.

شرح رباعيات

SHARH-I-RUBA'YÂT.

The author's commentary on some of his own *Rubâ'is*.

Beginning:—

خدا لاله هو بالصمد حقیق
در بحر نوالش همه ذرات غریق

The first Rubá'ī commented upon runs thus:—

واجب که وجود بخش نو و کهن است
تصویر وجود بخشش قول کن است
گویم سخن لغز که مغز سخن است
هستی است که هم هستی و هم هست کن است

See Rieu, ii., pp. 827* and 834*; Ethé, Bodl. Lib. Cat., No. 894, 15; No. 895, 11; Ethé, Ind. Office Lib. Cat., No. 1357, 12 and No. 1377; Sprenger, Oude Cat., p. 280, No. 1; Cat. des MSS. et Xylographes, p. 373, No. 28; W. Pertsch, Berlin Cat., p. 280, No. 1, etc.

X.

fol. 310^b.

رساله نواح

RISÂLA-I-LAWÂ'IH.

A collection of Sûfic doctrines with paraphrases in Rubá'is.

Beginning:—

بسم الله الرحمن الرحيم رب وفقنا للتكميل والتسميم لا احصي
ثناء عليك الخ

See Rieu, i., p. 44; Ethé, Bodl. Lib. Cat., No. 894, 16; No. 895, 12; and Nos. 971-975; Ethé, Ind. Office Lib. Cat., No. 1357, 15; and Nos. 1368-1371; W. Pertsch, Berlin Cat., p. 282, No. 3 and p. 284; Cat. des MSS. et Xylographes, p. 252, No. 256; Rosen Persian MSS., p. 292; J. Aumer, p. 21; Hâj. Khal., vol. v., p. 344, etc.

XI.

fol. 317^a.

رساله شرح بیستین مثنوی

A commentary on the first two verses of Jalâl-ud-Din Râmî's Maṣnawî, in prose and verses of the same metre as the Maṣnawî itself.

Beginning:—

عشق جز نائی و ما جز لی نه ایم
او دمی بی ما و ما بی وی نه ایم

The commentary on the first line of the *Maṣnawī*, viz.:—

بشنو از لی چون حکایت میکند آتج

begins thus on fol. 317^a:—

کیست لی آنکس که گوید دمیدم آتج

and on the second line, viz.:—

کز لیستان تا مرا بیورده اند آتج

begins on fol. 318^a.

The commentary ends with a *ḫāṭمه*, or epilogue, which opens thus:—

خیز جامی پال همف باز کن آتج

See Rieu, ii., p. 863^a, No. 13; Ethé, Bodl. Lib. Cat., No. 894, 17; No. 895, 8; Ethé, India Office Lib. Cat., No. 1357, 13; W. Pertsch, Berlin Cat., p. 43, No. 40 and p. 1052, No. 1; Cat. Codd. Or. Lugd., Bat. II., p. 112, etc.

XII.

fol. 319^b.

شرح بیت امیر خسرو

A commentary on a verse of Amīr Khusrāu of Dihli, in prose and verse.

Beginning:—

بسم الله الرحمن الرحيم یا من لا رب غیره ولا اله سواه آتج

The verse commented upon is—

ز دریای شهادت چون نهنگ لا برارد سر
تیم فرض گردد لوح را در وقت طوفانش

See Ethé, Bodl. Lib. Cat., No. 894, 18; No. 895, 9; Ethé, Ind. Office Lib. Cat., No. 1357, 19; W. Pertsch, Berlin Cat., p. 166, No. 8, etc.

XIII.

fol. 320^b.

رسالة شرح حديث

RISÂLA-I-SHARH-I-HADÎS.

A commentary on the prophet's answer كان في عما ما تسنه هوا to the question ابو ذر بن العثيلي asked by ابو ذر بن العثيلي, Abû Dar bin ul-'Uqayli.

Beginning:—

اي پاك ز حيز و مبرا ز مكان الخ

See Rieu, ii., p. 862^b, No. 8; Ethé, Bodl. Lib. Cat., No. 894, 19; No. 895, 10; Ethé, Ind. Office Lib. Cat., No. 1357, 18, etc.

XIV.

fol. 321^a.

رسالة لا اله الا الله

An explanation of the formula "There is no God but Allah."

Beginning:—

بسم الله الرحمن الرحيم من طلب البر من الباري فهو
مشرك الخ

The commentator explains the formula by giving the meanings of the three letters ها, لام, الف, which are common in it.

It is also styled رسالة تهليليه Risâla-i-Tahliliyah.

See Ethé, Ind. Office Lib. Cat., No. 1357, 20.

This tract is very seldom found in copies of the Kulliyât mentioned in other catalogues.

XV.

fol. 324^b.

رسالة طريق توحده

RISÂLA-I-TARÎQ-I-TAWAJJUH.

A tract on the rules of the Sûfic devotion to God.

Beginning:—

مر رسته دولت ای بوادر بکف آر
وین عمر گرامی بفسارت مگذار

It is styled in Ethé, Bodl. Lib. Cat., No. 895, 26 *رساله در شرایط* ذکر; in Ethé, Ind. Office Lib. Cat., No. 1376 *رساله در مراقبه و* در طریق ذکر ابواب ذکر; and in W. Pertsch, Berlin Cat., p. 1052, No. 4 *نقشبندیه*. See also Ethé, Ind. Office Lib. Cat., No. 1357, 7; Rieu, ii., pp. 863*, No. 12, and 876*, No. 6.

The last folio of this tract is missing, and it breaks off suddenly with the following words:—

متحقق گشته دیدار وی بمقتضای هم الذین . . .

XVI.

fol. 325*.

رساله وجودیه

RISALA-I-WAJÛDIYAH.

With the full title *رساله وجیزه در تصدیق و اثبات واجب الوجود*.

A tract in Arabic giving the proofs of the Absolute.

Beginning:—

بسم الله الرحمن الرحيم الوجود ای ما بانضمامه الی المعانی
النج

See Ethé, Bodl. Lib. Cat., No. 894, 24; Ethé, Ind. Office Lib. Cat., No. 1357, 5.

This portion of the MS. is dated A.H. 970.

XVII.

fol. 326*.

شرح کافیه

SHARH-I-KÂFIYAH.

Usually styled as *الفوائد الضیایه*, and better known as *شرح ملا جامی*. An Arabic commentary on the Kāfiyah of Ibn-ul-Ilājib (d. A.H. 646 = A.D. 1248).

Beginning:—

الصد لوليّه و الصلوة علي بنيّه و علي آلّه و اصحابه آلّه

In the preface Jāmi states that he wrote this commentary for his son Diyā-ud-Din Yūsuf, after whom he styled the work as فوايد ضياءه.

The accurate date of its completion, viz., Saturday morning, 11th of Ramaḍān, A.H. 897, is given in the end. This portion of the Kuḷliyāt contains marginal notes and interlinear glosses in several places.

Other copies of this commentary are noticed in Ethé, Bodl. Lib. Cat., No. 894, 2 and No. 970; Ethé, Ind. Office Lib. Cat., No. 1357, 22; G. Flügel, i., p. 167; Cat. des MSS. et Xylographes, p. 158, No. 64.

Printed in Calcutta, 1818; Constantinople, 1820; and lithographed in Lucknow, 1887.

XVIII.

fol. 395^b.

رساله صرف

RISÂLA-I-ŞARF.

A Persian treatise in prose and verse on Arabic inflexions, and is therefore also styled as صرف منظوم و منشور.

See Ethé, Ind. Office Lib. Cat., No. 1357, 21.

Beginning:—

بسم الله الرحمن الرحيم صرف اللسان نحو ثنائه اولي و عظمت
البيان الي نعم خاتم انبيائه آلّه

Only a few lines are missing from the end.

Written in a clear minute Nasta'liq.

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded circles on fol. 1^a and 2^a, containing the names of twenty-two works in this volume; but from the numbers enumerated above it will be seen that four books, most probably دشنام خواجه پارما — نشر الدلي — نقد النصوص and رساله في تطبيق ملحق صوفيه (which the faded stars do not clearly reveal) are missing from this volume.

Although the two volumes are written in two different hands and some portion of the first volume is dated A.H. 1017 and of the second A.H. 970, yet, from the nature of the arrangement of these collections

in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other.

No. 182.

fol. 284; lines 21; size $13\frac{3}{4} \times 9$; $9\frac{1}{2} \times 5\frac{3}{4}$.

هفت اورنگ

HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Maḡnawis of Jāmī, dated A.H. 908.

Contents:—

I.

fol. 1^b.

سلسلة الذهب

First daftar on fol. 1^b; second daftar, fol. 48^b; third daftar, fol. 68^b.

II.

fol. 82^b.

سلامان و ايسال

III.

fol. 97^b.

تخته الاحرار

IV.

fol. 119^b.

سبعة الابوار

V.

fol. 156^b.

يوسف زليخا

With illustrations of the old Persian style on foll. 167^b and 191^a.

VI.

fol. 208^b.

ليلى مجنون

fol. 255^v.

VII.

خرد نامه اسکندری

Written in a beautiful Nasta'liq, in four columns, within gold and coloured borders. The first two pages at the beginning of each book are luxuriously adorned. The headings are written on floral gold grounds throughout.

Colophon:—

تمت الكتاب تصريفا في مطلع رمضان سنة ٩٠٨

Scribe شاه محمد الکاتب

A copy of the Haft Aurang, supposed to be the autograph of Jāmi, is described in detail by Rosen, pp. 215-259.

No. 183.

foll. 269; lines 19; size $8\frac{1}{2} \times 6$; $6\frac{1}{2} \times 4\frac{1}{4}$.

The same.

Another copy of the Haft Aurang of Jāmi, dated A.H. 928. Beginning with the prose preface as in No. 179 above.

حمد الرب جلیل من عبد ذلیل الخ

Contents:—

I.

fol. 3^a.

سلسلة الذهب

First book, fol. 3^a; second book, fol. 59^b; third book, fol. 85^b.

II.

fol. 100^a.

سلامان وایصال

III.

fol. 118^a.

نصفه الاحرار

IV.

fol. 143^b.

سيرة الأبرار

V.

fol. 185^b.

ليلي و مجنون

VI.

fol. 237^a.

عزود نامه اسکندري

The Yūsuf Zalikha is wanting in this copy.

Written in a clear Nasta'liq, in four columns, within gold-ruled borders, with a double-page illuminated 'nuwān in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

According to the colophon this MS. was written in the Madrasa-i-Jalāliyah of Herāt at the end of Ramaḍān, A.H. 928.

Scribe مصمود بن الحسن الهروي

No. 184.

fol. 219; lines 15; size $9\frac{1}{2} \times 6\frac{1}{2}$; $5\frac{3}{4} \times 2\frac{3}{4}$.

سلسلة الذهب

SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-ud-Dahab, dated A.H. 995.

Beginning as usual (see No. 179 above).

fol. 1^a. First daftar.

fol. 138^b. Second daftar.

fol. 179^b. Third daftar.

The earlier portion of the MS. contains in some places word-meanings and marginal notes.

Written in a clear Nasta'liq, within gold and coloured borders on nice thick paper, with an illuminated frontispiece at the beginning of each daftar.

The colophon is dated A.H. 995.

No. 185.

fol. 246; lines 25; size $10 \times 6\frac{3}{4}$; $7 \times 3\frac{1}{2}$.

دفتر اول سلسله الذهب و ديوان جامي (بخط مصنف)

The first daftar of the *Silsilat-ud-Dahab* and the minor lyrical poems of Jāmi, supposed to be in the author's own handwriting.

I.

fol. 1^b.

سلسله الذهب

The first daftar of the *Silsilat-ud-Dahab*.

Beginning as usual:—

لله الصمد قبل كل كلم آت

II.

ديوان

This MS. copy is considered valuable not only on account of its being supposed to be an autograph of the author, but also because it contains those poems which Jāmi, when he had reached his fiftieth year, dedicated to Sultān Abū Sa'īd, and which he subsequently included in the two parts of his first diwān in A.H. 884. (See No. 179, 8 above.)

The contents of this copy of the diwān almost exactly agree with those of the copy dated A.H. 874 noticed in *Ethé, Ind. Office Lib. Cat.*, No. 1307.

Contents:—

fol. 79^b. The usual earlier preface with the dedication to Sultān Abū Sa'īd, beginning:—

موزون قرآن کلامی که غزل سزایان انجمن آت

At the end of this preface Jāmi says that he had then reached his fiftieth year.

fol. 81^a. The usual initial Ġazal of the second part of the first diwān—

بسم الله الرحمن الرحيم
اعظم اسماء عليم حكيم

The second poem is headed *في توحيد الباري عز اسمه*, and corresponds to the usual second; the third, beginning here—

ای ذات تو از صفات ما پاک آت

corresponds to the initial Ġazal under *ك* on fol. 284^a of the second part of the first diwān in No. 179; the fourth is headed *في التبع* *البي*, and begins—

ای پرورده ز افتاب آت

corresponding to the third Ġazal of the second part of the first diwān; the fifth begins—

ای خاک ره تو عرش را تاج آت

agreeing with the initial Ġazal under *ج* in the second part of the first diwān on fol. 263^b, line 8, in No. 179 above.

fol. 82^b. Tarji'bands headed *لعبت رسول عذاتك صل و سلم عليه*, beginning:—

ماء معين چيست خاک پای مصد آت

Under this heading are twelve Tarji'bands, all rhyming in the word *مصدق*, agreeing with the Tarji'bands on foll. 237^b-238^a of the first part of the first diwān in No. 179 above. The burden runs thus:—

ليس کلامی یثی بنعت کماله آت

The Tarji'bands are followed by a poem headed *در منقبت الامام علي بن موسى الرضا رضي الله تعالى عنها*, beginning—

سلام علی آل طاها و یاسین آت

corresponding to line 14, fol. 245^a, of the second part of the first diwān in No. 179; then comes a long Qasidah headed **درموعظه است این قصیده**, beginning—

چو پیوند با دوست میخواستی ای دل آتخ

corresponding to fol. 233^a, line 24, of the first part of the second diwān in No. 179.

fol. 85^b. Beginning of the usual alphabetical Gāzals of the second part of the first diwān:—

یامنی بدا جمالت فی کل ما بدا آتخ

fol. 230^a. The usual Musammat of the second part of the first diwān, beginning:—

الا ای ماه اوج دلربائی آتخ

fol. 230^b. Two series of Tarji'bands, the first headed **الترجیعات در لباس مجاز گفته شده است**, beginning—

ای بروی تو چشم جان روشن آتخ

The second series, headed **این نیز طریقه مجاز است**, begins on fol. 232^a:—

ای روی تو ماه عالم ارای آتخ

These correspond to the two series of the Tarji'bands on foll. 239-241 of the first part of the first diwān in No. 179. The third series, headed **کرده درینجا بیان معرفت صوفیان**, and beginning with the line

صیعدم یادۀ شباه زدنم آتخ

corresponds to fol. 238^b, line 25, of the first part of the first diwān in No. 179.

fol. 235^b. **در مرثیه حضرت مخدوم مکرم**, beginning—

صاحب‌دلان که پیشتر از مرگ مرده اند آتخ

corresponds to fol. 241, line 10, of the first part of the first diwān in No. 179.

fol. 236^b. در مرثیه برادر است این، beginning—

تا کی زمانه داغ غم بر جگر نهد آت

corresponds to fol. 241^a, line 7, of the first part of the first diwān in No. 179.

fol. 238^a. مقطعات, Muqatta'at. The first, beginning with the line—

رخ زرد دارم ز دوری آن در آت

like the one on fol. 213^b in copy No. 1307, Ethé, Ind. Office Lib. Cat., is a Ġazal and not a Qiṭ'ah; the second beginning with the line—

دلا منشین درین ویرانه چون چغذ آت

corresponds to the initial Qiṭ'ah of the second part of the first diwān. The Qiṭ'as are followed by a Maṣnawī headed این مشو نیست در قناعت, beginning with the line—

جامی اگر یافت درین کشت زار آت

and corresponding to the Qiṭ'ah at the end of the first part of the first diwān.

fol. 240^b. رباعیات, Rubā'is, beginning—

یا من ملکوت کل شی بیده آت

corresponding to the Rubā'i under the letter 3 on fol. 325^b of the second part of the first diwān in No. 179.

fol. 245^b. فی المعیات, Mu'ammās, or the Riddles, beginning—

حاشا که لهم من از معما دامت آت

corresponds to the first Mu'ammā of the second part of the first diwān.

The following names and symbols are noted on the margins against each of the Mu'ammās.

— میرزا ملک محمد — بابر بهادر خان — سلطان عبد الطیف
— صدر — ارغون — م — م — م — (?) عبد الخالق — زین العابدین
— سنجر — سهراب — صهیلی — امین — م — م — م — علی جان — م

— مصد آملی — صفی — یار مصد — زین العابدین — (?)
عبد القادر.

The Mu'ammās here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rieu, ii., pp. 644 and 646; Ethé, Bodl. Lib. Cat., No. 947; G. Flügel, i., pp. 570-572; Cat. des MSS. et Xylographes, p. 379.

The following note on fol. 1^a, in Jāmi's own handwriting, gives the date of birth of his son Ḍiyā-ud-Dīn Yūsuf, viz., the last portion of Tuesday night, 9th Shawwāl, A.H. 882.

ولادت فرزند ارجمند ضیاء الدین یوسف ابنته الله تعالی نبات
حسنا فی النصف الاخير من لیلة الاربعاء التاسع من شهر شوال
سنة الثمین و ثمانین و ثمانمائه و الكاتب ابوه الثقیر عبد الرحمن
بن احمد الجامي عفی عنه

Three versified chronograms by مولانا نظام الدین بن مولانا مرّی and مولانا صبودی and مولانا شمس الدین غوافی, expressing the same Hijri year of Ḍiyā-ud-Dīn's birth, are written in Jāmi's hand.

The handwriting of the above note and the chronograms, as well as of the copy itself, is exactly identical with that of Jāmi's autograph copy in Rosen's Catalogue, at the end of which a facsimile of the author's handwriting is given.

A few Gazals, Qit'as, Rubā'is and detached verses of Gazals, noted on margins, are mostly in the author's hand.

Written in a clear, learned Naskh, within coloured borders.

No. 186.

fol. 139; lines 15; size $8\frac{1}{4} \times 5\frac{1}{4}$; $5\frac{3}{4} \times 3$.

An excellent, but undated, copy of the first daftar of the Silsilat-ud-Dahab.

Beginning as usual:—

لله الحمد قبل كل كلام الخ

The name of the book is given within a beautiful illuminated circle on fol. 1^a.

Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold.

Apparently 16th century.

No. 187.

fol. 16; lines 21; size $10 \times 6\frac{1}{2}$; $7\frac{1}{4} \times 4\frac{1}{2}$.

- A copy of the third daftar of the *Silsilat-ud-Dahab*.
Beginning—

حمد ایزد که کار تست ایدل آت

Written in a beautiful minute Nasta'liq, within four columns, with gold-ruled and coloured borders. A frontispiece at the beginning is beautifully illuminated. The headings are written in red.

Not dated, apparently 16th century.

No. 188.

fol. 68; lines 14; size $9\frac{1}{4} \times 6$; $5 \times 3\frac{1}{4}$.

تحفة الاحرار

TUHFAT-UL-AHRÂR.

A very old copy of Jâmi's *Tuhfat-ul-Ahrâr*. Beginning with the prose preface as in No. 179, 3:—

حامدا لمن جعل جنان الخ

The poem itself begins on fol. 3^b:—

بسم الله الرحمن الرحيم
حسن صاکی من خوان کریم

Written in a fine Nasta'liq, within gold-ruled borders and decorated margins, with a double-page 'unwān at the beginning.

The MS. is water-stained throughout.

Not dated, apparently 15th century.

No. 189.

fol. 68; lines 14; size $8\frac{1}{2} \times 5$; $5\frac{1}{2} \times 2\frac{1}{2}$.

The same.

Another fine copy of the Tuhfat-ul-Ahrār, beginning as in the preceding copy.

The MS. contains notes and word-meanings throughout.

Written in a fine clear Nasta'liq, within gold-ruled borders, with a decorated frontispiece at the beginning. The headings are written in gold and blue.

Not dated, apparently 16th century.

No. 190.

fol. 66; lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

The same.

Another copy of the Tuhfat-ul-Ahrār, beginning as above.

Written in a fine Nasta'liq, within gold and coloured borders, with a small faded frontispiece in the beginning. The headings are written in red.

The MS. is damaged throughout.

Not dated, apparently 16th century.

No. 191.

fol. 103; lines 15; size $6\frac{1}{2} \times 4$; $4\frac{1}{2} \times 2\frac{1}{2}$.

سبحة الأبرار

SUBHAT-UL-ABRÂR.

A valuable old copy of the *Subhat-ul-Abrâr*, the fourth *Maṣnawī* of Jāmi's *Haft Aṅrang*.

Beginning with the short prose preface as in No. 179, 4.

المنة لله كه بفرغ كر عظم آل

The poem begins on fol. 2^b :—

ابتدا بسم الله الرحمن
الرحيم المتوالي الاعضان

Written in a fine minute *Nasta'liq*, within gold and coloured borders and gold-sprinkled margins, with a fine and delicately-illuminated double-page 'unwân at the beginning.

fol. 14^b, 15^a, 29^a and 97^a contain beautiful illustrations of the best Persian style.

This fine copy is due to the penmanship of the celebrated calligrapher سلطان محمد نور, Sultân Muḥammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultân Ḥusayn Bâýqará (see *Ḥabīb-us-Siyar*, vol. iii., Juz iii., p. 350).

According to Ilâhî (*Oude Cat.*, p. 78) Sultân Muḥammad Nûr was a pupil of the well-known calligrapher Sultân 'Alī Mashhādī, who died in Herât in A.H. 919 = A.D. 1513. See *Ḥabīb-us-Sayir*, vol. iii., Juz iii., p. 344.

The scribe gives the date of transcription, 15th *Digā'd*, A.H. 913, in the following line at the end :—

این کتابت که نسخہ ایست بدیع
(?) عاقبت محمود
بند سلطان محمد بن نور
در چه ماه و چه سال ثبت نمود

پالزده روز رفته از ذي قعد
سال هجرت كتابت من بود

The words من كتابت are equal to 913.

No. 192.

fol. 110; lines 14; size $7 \times 4\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

The same.

Another old, but slightly defective, copy of the Subhat-ul-Abrâr, dated A.H. 927.

The prose preface and the first twenty-nine lines of the initial poem are wanting, and the MS. opens thus with the second poem:—

الما الله اله واحد آلع

Written in a clear Nasta'liq, within gold and coloured borders, with a decorated frontispiece in a later hand. The headings are written in blue and gold.

Scribe کمال

No. 193.

fol. 112; lines 14; size $8\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{2} \times 3$.

The same.

Another fine copy of the Subhat-ul-Abrâr, with the prose preface.

Written in a fine clear Nasta'liq, within gold and coloured borders, with the headings written in gold and red.

Dated A.H. 935.

No. 194.

fol. 110; lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

The same.

Another copy of the *Subḥat-ul-Abrâr*, dated Šafar, a.h. 980.

Beginning as above.

Written in a fine clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Scribe غليل ابن درويش محمد الجامي

No. 195.

fol. 36; lines 23; size $10\frac{1}{4} \times 6$; $8\frac{1}{4} \times 4$.

The same.

Another copy of the same *Subḥat-ul-Abrâr*, with the prose preface.

Written in a minute Nasta'liq, in four columns, within gold and coloured borders, with a small decorated frontispiece. The headings are written in red.

Dated, Shawwâl, a.h. 1061.

Scribe محمد علي الميرازي

No. 196.

fol. 152; lines 14; size $10\frac{1}{4} \times 6\frac{1}{4}$; $6 \times 3\frac{1}{2}$.

يوسف و زليخا

YÛSUF-WA-ZALÎKHÂ.

The romantic poem of Yûsuf and Zalikhâ (Joseph and Potiphar's wife). See No. 179 above.

Beginning as usual:—

الهي غنچه اميد بكشاي
گلي از روضه جاويد بهماي

This excellent and most valuable copy of the *Yūsuf Zalikhā*, once worth one thousand *Muhurs*, was presented to Jahāngir in the fifth year of his reign by 'Abd-ur-Rahīm Khān Khānān, son of the celebrated Bairām Khān. It was transcribed by the famous calligrapher Mir 'Alī of Herāt, and is dated the end of Ramaḍān, A.H. 936.

The poem *Yūsuf Zalikhā* represents the story of Joseph in Chapter XII. of the Qur'ān. This chapter contains one hundred and eleven verses, and, unlike others, deals with only one subject. Jalāl-ud-Dīn 'Abd-ur-Rahmān bin Abū Bakr as-Sayūfī, جلال الدين عبد الرحمن بن ابو بكر السيوطي (d. A.H. 911 = A.D. 1505) in his *Itqān*, (see Hāj. Khal., vol. i., p. 469; see also Brook, ii., p. 145, where Siyātī's numerous works are enumerated) says that this chapter was given by the prophet to those Madinese who embraced Islām at Makkah before the Hijrah. But al-Bayḍāwī* informs us that this chapter was revealed at Makkah on the occasion when the Quraysh, instigated by certain Jewish Rabbins, thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Bayḍāwī is supported by several other authors.

This Qur'ānic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdausī was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife; but it has lately been shown that Abū Muṣayyad of Balkh and Bakhtiyār, or Ahwāz before him, had made this romance the subject of a poem (see Browne's *History of Persia*, vol. ii., p. 146). It seems almost certain that 'Am'aq of Bukhārā (d. A.H. 1149 = A.D. 1736) was the first after Firdausī to write a *Yūsuf Zalikhā*. His *Maṣnawī* can be read in two different metres. 'Am'aq was followed by many, such as Jāmī

* The famous Qāḍī Nāṣir-ud-Dīn Abū Sa'īd 'Abd Ullah bin 'Umar al-Bayḍāwī, قاضي ناصر الدين ابو سعيد عبد الله بن عمر البياضوي (died, according to the *Wāfi bil-Wafayāt*, in A.H. 685 = A.D. 1286, and according to *Al-Yāfi'i* in A.H. 692 = A.D. 1292, but according to Ḥamd Ullah Mustaufi, who mentions Bayḍāwī's *Nizām-ut-Tawārīkh*, composed in A.H. 674 = A.D. 1273, as one of his authorities, in A.H. 710 = A.D. 1310) the author of the well-known commentary on the Qur'ān called *Ānawār al-tanzīl wa asrar al-ta'wīl* (see Hāj. Khal., vol. i., p. 469), and of many other works (see Brook, ii., pp. 416-418).

(d. A.H. 898 = A.D. 1492); Qāsim Khān Mauji; Amīr Humāyān (d. A.H. 979 = A.D. 1571); Nāẓim of Herāt (d. A.H. 1081 = A.D. 1670), who commenced the poem in A.H. 1058 = A.D. 1648 and completed it in A.H. 1072 = A.D. 1661; Shānkāt, the governor of Shīrāz under Fath 'Alī Shāh. (In 1811, when Sir Gore Ouseley was staying at Shīrāz, this poet was about twenty-two years of age; see *Notices of Persian Poets*, p. 50.) Mirzā Jān Tapīsh of Dehli, son of Yūsuf Beg Khān of Bukhārā, also wrote a Yūsuf Zalikhā (see Sprenger, *Oude Cat.*, p. 297). According to a Tārīkh, quoted in *Ethé, India Office Lib. Cat.*, No. 1729, Tapīsh died in A.H. 1220 = A.D. 1805.

Among the poets who composed Turkish versions of the romance the following, among others, may be enumerated:—Shaykh Ḥamd Ullāh bin Aqā Shams-ud-Dīn Muḥammad, poetically called Ḥamdi (d. A.H. 909 = A.D. 1503); Maulānā Shams-ud-Dīn Aḥmad bin Sulaymān, known as Ibn-i-Kamāl Pāshā (d. A.H. 940 = A.D. 1533); 'Abd-ud-Dalīl al-Baghdādī, poetically called Dihnī (d. A.H. 1023 = A.D. 1614); Bihishti (d. A.H. 979 = A.D. 1571); Shikāri; Khalīfah, who composed his poem in A.H. 970 = A.D. 1562; Nīmat Ullāh al-Ḥanāzī; Muḥammad Kāmī; Sīnān bin Sulaymān (a noble of the court of Sultān Bāyazīd Khān); and Yahyā Beg, who died after A.H. 990 = A.D. 1582.

Jāmi's Yūsuf Zalikhā is admitted on all hands to be the best Maṣnawī poem on the subject and has obtained the widest celebrity. "With us," says Mr. Fitzgerald, in his notice of Jāmi's life prefixed to his translation of Salāmān and Absāl, "his name is almost wholly associated with his Yūsuf and Zalikhā, the Bahārīstān, and this present Salāmān and Absāl, which he tells us is like to be the last product of his old age. And these three count for three of the brother stars of that constellation into which his seven best mystical poems are clustered under the name of Heft Aurang—those Seven Thrones to which we of the West and North give our characteristic names of 'Great Bear' and Charles's Wain."

Of all the works of Jāmi (for which see Nos. 179 and 180, etc.) the Yūsuf and Zalikhā is no doubt the most popular. No Persian student in India is ever tired of reading the poem; and he makes it a point to learn some of its finest verses by heart in the same way as he commits to memory some of the fine verses from the Gulistān of Sa'dī and the Diwān of Ḥāfiz. In Europe, too, the merits of the poem have been duly acknowledged: "Le poème" (says Thornton) "des amours de Joseph et de Zulikha est considéré par les juges compétents de la littérature comme le plus bel ouvrage qui existe en Orient."

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muḥammadan era, but the most celebrated rendering of the legend is that by Jāmi, who has decorated it with all the graces of poetry.

The MS. is written in a perfect minute Nasta'liq, within gold illuminated borders, on fine thick, gilt-edged paper, with many coloured and gold floral-designed margins, and a most luxuriously-adorned double-page 'unwân. Foll. 2^a and 3^a contain two beautiful richly illuminated stars. Foll. 1^a, 2^a, 56^a, 60^a, 78^a, 101^a, and 152^a contain full-page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS., as well as from the name of the scribe, it can at once be concluded that this copy of the Yûsuf Zalikhâ is no other than the one, worth one thousand *muhurs*, which was presented to Jahângîr by 'Abd-ur-Rahîm Khân Khânuân on Monday, the 2nd of Muharram, A.H. 1019, at Akbarâbâd—a fact of which the following mention is made by the contemporary historian of the emperor in Maâsir-i Jahângîrî, fol. 33^a:—

در روز دو شنبه دوم محرم سنه هزار و نوزده دار الخلافه
اکبرآباد بسایه چتر آسمان پایه ارایش پذیرفت . . . و درین روز
یوسف زلیخائی بقطر ملا میر علی مصور و ملحق که هزار مهر
قیمت داشت و سیه سالار خانانان بطریق پیشکش ارسال داشت
بود معروض گردید الخ

Maulânâ Mir 'Alî ul-Kâtib, son of Maulânâ Mahmûd Râfiqî, was one of the most accomplished Nasta'liq writers. He was born in Herât, but grew up in Mashhad, and spent part of his life in Bukhârâ. The author of the *Mirât-ul-Âlam*, fol. 417, says that, according to some, Mir 'Alî was a pupil of Maulânâ Sultân 'Alî, *d. c. A.H.* 920 = *A.D.* 1514, to whom as a calligrapher Mir 'Alî is preferred; but that others conceive him to have been a pupil of Maulânâ Zayn-ud-Dîn, who was a pupil of Sultân 'Alî, and died in *A.H.* 918 = *A.D.* 1512. The same author mentions that Mir 'Alî went to Mâwarâ-un-Nahr in *A.H.* 918 = *A.D.* 1512, and died there in *A.H.* 924 = *A.D.* 1518. But the date of transcription of this copy, *viz.*, *A.H.* 930 = *A.D.* 1523, proves that the date of the scribe's death, given by the author of the *Mirât-ul-Âlam*, is erroneous. Moreover, Mir 'Alî's contemporary biographer, Sâm Mirzâ, in his *Tuhfa-i-Sâmi*, composed in *A.H.* 957 = *A.D.* 1550, distinctly says that in *A.H.* 945 = *A.D.* 1538 Mir 'Alî went to Mâwarâ-un-Nahr; and a chronogram composed by Mir 'Alî on the occasion of the foundation of a Madrasah in Bukhârâ, *A.H.* 942 = *A.D.* 1535, and quoted (as stated in *Rien*, ii., p. 531) by Râqim, suggests that he was then residing in that city. Other authors refer his death to *A.H.* 951 = *A.D.* 1544 and *A.H.* 957 = *A.D.* 1550. See Dorn, *Mélanges Asiatiques*, vol. ii., p. 43.

Mir 'Alī was also a good poet, and adopted the *Takhalluṣ Majnūn*. He wrote several treatises on the different characters of calligraphy.

The colophon runs thus:—

تست الكتاب بعون الملك المستعان علي يد العبد الضعيف
مير علي في اواخر رمضان سنة ثلثين و تسعمائة بمدينة الهراة

No. 197.

fol. 156; lines 14; size $10\frac{3}{4} \times 6\frac{3}{4}$; $7 \times 3\frac{3}{4}$.

The same.

Another fine copy of the *Yūsuf Zalikhā*, dated A.H. 1018, due to the penmanship of the celebrated calligrapher Mir 'Imād, who flourished during the reign of *Shāh 'Abbās I.* (A.H. 985–1038 = A.D. 1577–1628), and was assassinated in A.H. 1024 = A.D. 1615.

The poem is introduced by the following *Rubā'i*:—

خوشتر ز کتاب در جهان یاری نیست
در شکند ز ماله یاری نیست
هر لحظه ازو بکوشه تنهائی
صد راحت است و هرگز ازاری نیست

Written in a beautiful perfect *Nasta'liq*, within coloured and gold decorated borders, on fine thick paper, with floral designed margins and a sumptuously illuminated double-page *'unwān*. The headings are written in blue and gold throughout.

Foll. 42^b, 59^a, 62^a, 85^a and 124^b contain full-page illustrations in the best Persian style.

No. 198.

fol. 135; lines 15; size $8\frac{1}{2} \times 5\frac{1}{4}$; $6\frac{1}{2} \times 3$.

The same.

An ordinary copy of the *Yūsuf-n Zalikhā*.

Written in ordinary Nasta'liq, within coloured borders, with a small frontispiece. The headings are written in red. Scanty notes and word-meanings are found on the margins in some places.

Not dated, apparently 17th century.

No. 199.

fol. 83; lines 14; size $8 \times 4\frac{3}{4}$; $6 \times 3\frac{1}{4}$.

خرن نامۀ اسکندري

KHIRAD NÂMA-I-ISKANDARÎ.

A copy of the *Khîrad Nâma-i-Iskandarî* of Jâmi (see 179, 7 above).
Beginning as usual:—

الهي كمال الهي تر است
جمال جهان بادشاهي تر است

Written in ordinary Nasta'liq.

Dated the 5th Rama'lân, A.H. 1253.

Scribe عبد الرزاق

No. 200.

fol. 303; lines 15; size $9 \times 6\frac{1}{2}$; $5\frac{1}{2} \times 3\frac{1}{4}$.

ديوان اول

DÎWÂN-I-AWWAL.

Another fine old copy of Jâmi's first diwân. The contents of this copy agree with those of No. 179, 8, with a slight difference in some places.

Contents:—

fol. 1^b. The usual prose preface, beginning with the line:—

بسم الله الرحمن الرحيم
هست صلی سر خوان کریم

The preface is followed by the usual Qasidas, Tarji'at, and Maṣnawis, as in Rosen, p. 233.

fol. 64^b. The usual short Maṣnawī at the end of the first part of the first diwān on fol. 244^a in No. 179, 8, beginning:—

جامی اگر یافت درین کشف زار الخ

This Maṣnawī is followed by a Rubā'i:—

تا ده بودم بی زبون افتاده الخ

which is found at the end of the earlier preface in No. 184.

fol. *ibid.* The usual initial Ġazal of the second part of the first diwān, beginning:—

بسم الله الرحمن الرحيم
اعظم اسماء عليم حكيم

fol. 67^b. Beginning of the usual alphabetical Ġazal:—

يامن بدا جمالك في كل ما بدا الخ

fol. 295^a. The usual Musammaṭ, beginning:—

الا اي ماد اوج دلربائي الخ

The Musammaṭ is followed by the short Ġazal, beginning:—

رخ زرد دارم ز دوری آن در الخ

corresponding to fol. 238^a, line 12 in No. 184 above.

fol. *ibid.* Muqatta'at, beginning with the usual initial Qit'ah in No. 184 above:—

دلا منمشين درين ويرا نه چون چغد الخ

Several Rubā'is are intermixed with the Qit'as.

fol. 298^a–304^a. Purely Rubā'is.

Written in a clear Nasta'liq, within gold and coloured borders, with a small faded frontispiece.

Not dated, apparently 16th century.

No. 201.

fol. 178; lines 15; size $7\frac{1}{2} \times 5$; $5\frac{1}{2} \times 2\frac{3}{4}$.

Selections of Ġazals, Rubā'is, and Muqatta'at from the three diwāns. Beginning with the initial alphabetical Ġazal of the third diwān:—

برآمد شاه عشق از طور مینا
وزالجا زد علم بر دیر مینا

fol. 155-178. Rubā'is and Muqatta'at.

The greater part of the selection consists of the third diwān.

The folios towards the end of the MS. are badly damaged and pasted over with paper.

Written in an ordinary Nasta'liq, within red borders. In many places spaces for Ġazals are left blank.

Not dated, apparently 17th century.

No. 202.

fol. 120; lines 11; size 7×5 ; $4\frac{3}{4} \times 3$.

بهارستان

BAHĀRISTĀN.

A pretty, small copy of the Bahāristān. See No. 179, 17, above. Beginning as usual.

Written in a clear Nasta'liq, within gold and blue borders, on fine, thick, yellow paper, with a small illuminated frontispiece in the beginning.

Dated A.H. 966.

No. 203.

fol. 249; lines 19; size $9 \times 5\frac{1}{2}$; $6\frac{3}{4} \times 3\frac{1}{2}$.

شواهد النبوة

SHAWÂHID-UN-NABÛWAT.

A fine copy of the Shawâhid-un-Nabûwat. See No. 180, 4, above.

Beginning as usual.

The first eight and the last eleven folios are supplied in a modern hand.

Written in a fine, clear Naskh, within gold and coloured borders.

Not dated, apparently 16th century.

No. 204.

fol. 360; lines 17; size $10\frac{1}{2} \times 6\frac{1}{2}$; $7\frac{1}{2} \times 4$.

نفاحات الانس

NAFAHÂT-UL-UNS.

A splendid, useful copy of the Nafahât-ul-Uns (see No. 180, 5, above).

Beginning as usual.

This copy contains useful notes and learned explanations on the margin, and an index (incomplete) in alphabetical order at the beginning.

This copy was written, as stated in the colophon, for the library of Dîn Muhammad Khân, the son of Jâni Beg Sultân and 'Abd Ullâh Khân Uzbek's sister. Dîn Muhammad Khân ascended the throne of Samargand on the death of 'Abd-ul-Mu'mîn Khân, the son of 'Abd Ullâh Khân, in A.H. 1006 = A.D. 1598. He was wounded in a battle fought against Shâh 'Abbâs the Great, and died shortly after. (See Beal's Biogr. Dictionary, p. 122.)

Written in a beautiful clear Nasta'liq, within coloured and gold ruled borders, with an illuminated frontispiece.

The colophon dated 15th Ramaḍān, A.H. 1003, runs thus:—

عد اتفاق الفراغ عن التمام هذا الكتاب خمس عشر من
شهر رمضان يوم الاربعاء سنة ثلاث و الف من هجرة النبوة
معلوم ضمير منير بوده باشد که نوشته شد از برای کتابخانه
شاهزاده ارچمند زبدة سلاطین زمان ابو البصر دین محمد
سلطان ابداء (sic) دولته الخ

A seal of the above-named prince dated A.H. 999 is fixed in the end of the MS.

No. 205.

fol. 296; lines 21; size $8\frac{3}{4} \times 5$; $6\frac{3}{4} \times 3\frac{1}{2}$.

The same.

Another beautiful copy of the Nafahāt-ul-Uns, dated A.H. 1016.

Beginning as usual.

The first fifteen folios contain valuable marginal notes and interlinear glosses.

Written in a fine minute Naskh, within gold and coloured borders, with a small illuminated frontispiece.

The original folios are placed in new margins.

No. 206.

fol. 290; lines 21; size $10 \times 6\frac{1}{2}$; $6\frac{3}{4} \times 4$.

The same.

Another copy of the Nafahāt with useful explanations and notes.

An incomplete index, containing only two hundred and eighty-nine names, is added at the beginning in a later hand.

Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Dated A.H. 1074.

Scribe محمد قاسم بن عوض محمد البخاري

No. 207.

fol. 128; lines 19; size $7\frac{3}{4} \times 4\frac{1}{4}$; $5\frac{3}{4} \times 3\frac{1}{4}$.

خلاصة النفاحات

KHULĀṢAT-UN-NAFAHĀT.

An abridgment of the Nafahāt-ul-Uns, dated A.H. 923.

Author جلال, Jalāl.

This simple name of the author of this abridgment occurs only in the following opening line:—

الحمد لله رب العالمين و الصلوة و السلام اما ميگويد
خاک قدم درویشان جلال پریشان الخ

The author is probably Shaykh Jalāl Harawī, the son of Khwājah Muhammad bin 'Abd-ul-Malik. He flourished during the time of Sultān Husayn Bāyqará, and was a disciple of Maulānā Shams-ud-Din Muhammad Rūhī of the Naqshbandiyah order. See Habīb-us-Siyar, vol. iii., Juz 3, p. 348. The author of the Shuhuf-i-Ibrāhīm says that Shaykh Jalāl Harawī was the grandson of Jāmī, and died after the age of seventy.

The name of the person (written in red on fol. 2*, line 8) to whom the work was dedicated, and which might have helped me in the identification of the author, has been rubbed out.

The biographical notices are very meagre, without date or details. They begin on fol. 7* with Shaykh Abū Hāshim and end with Hāfiz of Shirāz.

Written in a fair minute Nasta'liq, within gold and coloured borders, with a small illuminated, but faded, frontispiece.

No. 203.

fol. 719; lines 20; size $11\frac{3}{4} \times 7\frac{3}{4}$; $9\frac{3}{4} \times 5$.

مكاشفات علي اكبر واهبي

MUKĀSHIFĀT-I-'ALĪ AKBAR WAHABĪ.

A commentary on the Nafahāt, divided into two parts.

Author علي اكبر, 'Alī Akbar.

Beginning with an Arabic preface on fol. 3^b :—

الصدق لله الذي اوحى الاشياء عن عدم وعدم العدم الخ

In the preface the commentator, who designates himself علي اكبر ابن ميرزا امجد الله بن سراج الصق امر الله المودودي, says that he began the work in Dilqa'd, a.n. 1197, and completed it, as stated at the end of the first part on fol. 397^b, in Shawwāl, a.n. 1198. The date of completion is also expressed by the above title of the work, which serves as a chronogram.

The commentator does not deal at length with the lives of the saints noticed in the Nafahāt, but gives long and detailed explanations of the Sūfī expressions used in the text, illustrating them by quotations from the Qur'ān and the sayings of the prophet and other holy personages.

The various Sūfī principles adopted by the saints are described under each name.

The biographical notices begin as usual with ابو هاشم الصوفي, Abū Hāshim.

The second part begins on fol. 400^b with a short prose preface :—

الصدق لمن لا وجود لسواد فلا لشهد الخ

This part begins with احبب الهمداني and ends with مصدق بن الفضل البلخي.

On comparing this copy with the printed edition of the text it will be seen that about five hundred notices are wanting.

An index of the names is given at the beginning of each of the parts.

A commentary on the difficult passages of Jāmi's *Nafahāt* by Raddi-ud-Dīn 'Abd-ul-Gafār Lāri (*d.* A.H. 912 = A.D. 1506), a disciple of Jāmi, is mentioned in Rieu, p. 350. See also *Tārīkh-i-Rashīdī*. See Notice of *Tārīkh-i-Rashīdī*, by Prof. Salemann: *Mélanges Asiatiques*, Bulletin Acad. Imp. St. Pétersbourg, tome ix., 1887, p. 340.

Written in an ordinary clear Nasta'liq, within coloured borders.
Not dated, apparently 18th century.

No. 209.

fol. 31; lines 17; size $8\frac{3}{4} \times 5\frac{1}{4}$; $5\frac{3}{4} \times 3$.

شرح رباعیات

SHARH-I-RUBĀ'İYĀT.

A copy of Jāmi's commentary on his own *Rubā'īa*. (See No. 180, 9, above.)

Beginning:—

صدأ لاله هو بالصد حقیق الی

Written in an ordinary Nasta'liq.

Dated 10th Dīlqa'd, A.H. 1185.

Scribe شمس الضعی بن ولی محمد

No. 210.

fol. 27; lines 14; size $8 \times 4\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{3}{4}$.

رساله لوايح

RISĀLA-I-LAWĀ'IH.

An old, but undated, copy of the *Lawā'ih*. See No. 180, 10, above.

Beginning:—

لا احصى ثناء عليك كيف وكل ثناء الی

This copy contains marginal notes and interlinear glosses throughout.
Written in ordinary Nasta'liq, within gold and coloured borders,
with a small faded frontispiece.

Not dated, apparently 16th century.

No. 211.

fol. 18; lines 15; size $8\frac{3}{4} \times 5$; $6\frac{3}{4} \times 3\frac{1}{2}$.

The same.

Another copy of the same Lawā'ih.

Beginning as above.

Written in a bold, fair Nasta'liq.

Dated the end of Rabi' I, A.H. 1112.

Scribe یار محمد چشتی

No. 212.

fol. 147; lines 15; size $8\frac{3}{4} \times 5$; $6\frac{3}{4} \times 2\frac{3}{4}$.

نقد النصوص في شرح نقش الفصوص

NAQD AN-NŪṢUṢ FÎ SHARḤ-I-NAQSH
AL-FUṢŪṢ.

Jāmi's commentary on the نقش الفصوص, the extract which Muḥi-ud-Dīn Ibn al-Arabi (d. A.H. 638 = A.D. 1240) himself made from his well-known mystic work فصوص الحکم.

Beginning:—

الصدق لله الذي جعل صفائح قلوب ذوي الهمم الخ

This work is wanting in the copy of Jāmi's Kulliyāt mentioned above.

In the preface Jāmi states that as Muwayyad-ud-Dīn al-Janādī (d. c. A.H. 690 = A.D. 1291; see Brockelmann, vol. i., p. 451) the first commentator of the *Fuṣūṣ al-Hikam* and *Shaykh* Sa'd-ud-Dīn Sa'id al-Fargānī (d. A.H. 699 = A.D. 1299; see Brockelmann, vol. i., p. 450) who wrote a commentary on the *Qaṣīdah* of *Shaykh* 'Umar Ibn al-Farīd (d. A.H. 632 = A.D. 1234), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jāmi) desiring to be ranked among them, wrote the present commentary on the *نقش الفصوص* of Ibn-ul-'Arabi.

The date of composition, A.H. 863, is given in the following concluding line:—

پیوست بفوشرین مرالعام
در همتصد و شصت و سه باتمام

For other copies: see Ethé, Bodl. Lib. Cat., No. 894, 9; No. 895, 4, and No. 976; Ethé, Ind. Office Lib. Cat., No. 1357, 10; W. Pertsch, Berlin Cat., p. 274, No. 1; see also Hāj. *Khal.*, vol. vi., p. 380.

Written in ordinary Nasta'liq.

Dated Sunday, 11th Dīl Hāj, A.H. 1106.

No. 213.

fol. 127; lines 17; size $7\frac{1}{2} \times 5$; $6 \times 3\frac{1}{4}$.

شرح رکنی

SHARH-I-RUKNĪ.

A commentary on the well-known versified treatise on riddles and logographs of *امیر کمال الدین حسین بن محمد الحسن المعروف بـ* *میر حسین النیسابوری*, Amīr Kamāl-ud-Dīn Ḥusayn bin Muḥammad al-Ḥasan, known as Mīr Ḥusayn al-Nisābūrī, who lived at the court of Sulṭān Ḥusayn Mirzā (A.H. 873-911 = A.D. 1468-1505). See Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 340. Mīr Ḥusayn composed his treatise at the request of the celebrated Mīr 'Alī Shīr, the prime minister of the above-named Sulṭān, and died, as the commentator says at the end of this commentary, on Wednesday, the 9th Dīlqa'd, A.H. 904 = A.D. 1498.

Commentator *رکنی*, Ruknī.

Beginning with the initial lines of the original treatise:—

بنام آنکه از تالیف و ترکیب
معنای چهاروا داد ترکیب
کشاید از معنا نام اما
شد از نامش کشاده هر معنای

The commentator, a favourite pupil of Mir Husayn, does not distinctly state his name, but adopts the poetical title of رکنی, Ruknī, and so designates himself in the preface, which runs thus:—

اما بعد معروض آنکه عشیر صادق رکنی عاشق میگوید که در
زمان جوانی و ایام کامرانی بعشق و عاشقی شعر و شاعری و به
معنای جوانی میل تمام داشتم از آن در مالزمت جناب مییادت
پناهی فضیلت دستگاهی امیر کمال الدین حسین ابن محمد الحسن
مشهور به میر حسین نیشابوری کسب علم معنای میکردم الخ

In this preface the commentator says that in his youth, feeling a keen inclination for studying poetry and riddles, he very attentively listened to the riddles of his illustrious master, Mir Husayn, which, he says, were highly appreciated by the celebrated Jāmi. He further states that as Mir Husayn left no commentary to his treatise on riddles, he, as a faithful pupil, wrote the present one on his master's work, and added thereto Mir Husayn's enigmatic verses on the ninety holy names of God (which he says are omitted in the original treatise), with short explanations. These names begin in this copy on fol. 3^r with الله and end on fol. 13^r with الصبور.

On fol. 13^r the commentator gives the definition and description of معنای as rendered by Sharaf-ud-Dīn al-Yazdī, d. A.H. 858 = A.D. 1454, the author of the Zafar Nāmāh, a well-known history of the reign of Timūr (see Rien, i., p. 173^r) in his منتخب حلل مطرز (see Rien Suppl., No. 193, and Ethé, Bodl. Lib. Cat., No. 1345), and by Jāmi in his treatises on the same subject (see No. 180, 11-14, above).

On fol. 14^r the commentator, after mentioning the name of his benevolent patron Mir 'Alī Shīr, نعمت پرورده, who, he says, was well versed in the art of riddles, suggests that the beginners in this art should, in the first

place, choose the treatise of Mir 'Alī Shīr on riddles, and then study the present commentary on Mir Ḥusayn's treatise.

The date of composition of this commentary, A.H. 916, is expressed by the words شرح رکعی بنویس in the following versified chronogram at the end:—

تاریخ کتاب شرح اگر میطلبی
بنویس حساب شرح رکعی بنویس

The original text, that is Mir Ḥusayn's treatise on riddles, which is known by various titles, such as رساله در معنا — رساله معما — رساله میر حسینی and معما حسینی — معنیات — رساله فی المعما در معنا, is noticed in Rien, ii., p. 650^a; Rien Suppl., pp. 126^a and 127^b; Ethé, Bodl. Lib. Cat., Nos. 1353–1355; Ethé, Ind. Office Lib. Cat., No. 2049; W. Pertsch, p. 116, and Berlin Cat., p. 81; J. Aumer, p. 43; Cat. Codd. Or. Lugd., Bat. i., p. 360; H. Khal., v., p. 638; Röckert in Wiener Jahrbücher, vol. 44, p. 89, and Gracin de Tassy in Journal Asiatique, 1847, vol. x., p. 357.

For other copies of this commentary: see Rien Suppl., p. 126^a; Ethé, Bodl. Lib. Cat., No. 1356; Ethé, Ind. Office Lib. Cat., No. 2050. Besides this there exist four other commentaries on Mir Ḥusayn's treatise on riddles—one by Diyā-ud-Dīn al-Urdābādī; another by 'Abd-ul-Wahhāb al-Šāhānī; a third by Jāmī, and a fourth, in Turkish, by Surūrī. See W. Pertsch, Berlin Cat., p. 884, and H. Ethé, Neupeutische Litteratur, p. 345.

A few scattered notes and corrections are found in some places on margins.

Written in ordinary Nasta'liq, within coloured borders.

Not dated, apparently 17th century.

No. 214.

fol. 35; lines 15; size $7\frac{1}{4} \times 4$; $5\frac{1}{2} \times 2\frac{1}{2}$.

دیوان همايون

DÎWÂN-I-HUMÂYÛN.

The lyrical poems of Amīr Humāyūn.

Beginning:—

ای زاتش جلال تو دوزخ زبانه
وز مزرعه جمال تو فردوس دانه

Amir Humāyūn, امیر همايون الاسفرائيني, according to the statements of very reliable authorities, was a native of Asfarā'in, and was descended from a noble Sayyid family of that place; but Taqī Aḥādī, fol. 803^a, followed by some less trustworthy authorities, calls the poet Samarqandī, or a native of Samarqand. In his early youth, Humāyūn went to Tabriz and entered the court of Sulṭān Ya'qūb (A.H. 884–896 = A.D. 1479–1490), who showed great favours to the poet and gave him the title of خسرو کوچک or the "Younger Khusrāū." Humāyūn died in Arnak, in the neighbourhood of Kāshān, in A.H. 902 = A.D. 1496. See Sprenger, *Oude Cat.*, pp. 20 and 432; Ethé, *Bodl. Lib. Cat.*, No. 978. Rien, ii., p. 735, places the poet's death in A.H. 908 = A.D. 1502.

For notices on the poet's life; see *Tuhfa-i-Sāmi*, fol. 32^b; *Haft Iqlīm*, fol. 230^b; *Majma'ut-un-Nafā'is*, vol. ii., fol. 536^a; *Ātāsh Kadāb*, p. 94; *Riyāḍ-ush-Shu'arā'*, fol. 466^b; *Nashṭar-i-'Ishq*, fol. 2039; *Natā'ij-ul-Afkār*, p. 464, etc.

The author of the *Nashṭar-i-'Ishq* quotes the following two initial lines of two of the poet's *Gazals*, which he says were inscribed on the poet's tomb according to his wish:—

(۱) من و غمیل غزالی و چشم گرایی
گرفته کوه صفت گوشت بیابانی

found on fol. 34^b in this copy.

(۲) میا بر سر مزار روزی که میرم در وفای تو
که ترسم زنده گردم باز افتم در بلای تو

found here on fol. 30^a. Instead of *که ترسم* in the second part of the second verse, our copy reads *مبادا*.

The *Gazals* are alphabetically arranged, except the first one, and they begin thus on fol. 2^a:—

بی تو جایی که شود خاک دل چاک انجا
تا ابد ناله برآید ز دل خاک انجا

fol. 35^b. Some Fards, or single verses, beginning:—

ماند بدان که این هم ما را ندیده باشی
 یک لحظه ترک ما کم ما را ندیده باشی

Written in ordinary but firm Nasta'liq, within gold-ruled borders.
 Dated A.H. 1045.

No. 215.

fol. 39; lines 8-9; size 9 $\frac{1}{2}$ × 6 $\frac{1}{2}$; 6 $\frac{1}{2}$ × 1 $\frac{1}{2}$.

دیوان بنائی

DÎWÂN-I-BANÂ'Î.

A rare collection of the lyrical poems of Banâ'î, arranged in alphabetical order.

Beginning:—

زهی از لعل شیرین تو شور افتاده در سرها
 زده لیشکر از رشک قدت بر خویش خنجرها

Mawlânâ Kamâl-ud-Din Banâ'î, whose original name was *Shîr 'Alî*, مولانا کمال الدین شیر علی المتخلص به بنائی بن اومیناد مصدق خان معمار الهروی, was the son of Muḥammad Khân Mi'mâr. He was a native of Herât in Khorâsân, and was the pupil of Muḥammad Yahyâ bin 'Ubayd Ullâh. He derived his poetical name of Banâ'î probably from the profession of his father, بناء, an architect. Besides being a good poet and a great Sûfî, he distinguished himself in music and caligraphy. Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol. 200^b of his well-known Maṣnawî, the Bâg-i-Iram (Asiatic Society copy, referred to hereafter):—

صد غزال از غزل شده رام
 بمعنا برآمده نام
 در میان علوم تحقیقی
 کرده کسب فنون موسیقی

It is said that when Sultān Ya'qūb (A.H. 884-896 = A.D. 1479-1490) once requested Sultān Husayn Mirza (A.H. 873-911 = A.D. 1468-1505) to send him some distinguished persons skilled in different arts, the latter selected Banā'i alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated Mir 'Alī Shīr (d. A.H. 906 = A.D. 1500) was jealous of Banā'i's celebrity; and it is said that on one occasion Banā'i incurred the hatred of Mir 'Alī Shīr on account of a sarcastic remark which he passed on the learned wazīr. The poet, therefore, left Herāt and went to 'Irāq, where he entered the court of Sultān Ya'qūb. After some time he returned to his native place, and tried to regain the favour of Mir 'Alī Shīr by addressing a Qasidah in his praise, which, however, was not approved by him. Enraged at this, the poet substituted the name of Sultān Ahmad Mirza (A.H. 873-899 = A.D. 1468-1493) for that of 'Alī Shīr, and sent the following versified satire to the latter:—

دخترالی که بکر فکر من اند
هریکی را بشوهری دادم
آنکه کاین لدا د عین بود
زوکشیدم بدیگری دادم

This enraged the wazīr to such an extent that he obtained a death-warrant against Banā'i. The poet fled to Māwarā-un-Nahr, where he was kindly received by Sultān 'Alī Mirza, the grandson of Sultān Abū Sa'id Mirza. Such was the sad state of affairs between Banā'i and 'Alī Shīr, as we learn from the biographers, but on fol. 135* of the Bāg-i-Iram (A. S. B. copy) we see that the poet speaks of the wazīr in high terms, and greatly esteems his talents in Persian and Turkish poems, and introduces him to us in this way:—

بود ما را امیر دانا دل
فضلش از جمله فاضلین فاضل
فاضلی کاملی فصیح زمان
علی شیر مشتهر بجهان

In the latter part of his life Banā'i wrote poems in imitation of Ḥāfiz, using the Takhalloṣ of Ḥālī. He was killed in the massacre of Shāh Ismā'il Šafawī in Samarqand, A.H. 918 = A.D. 1512.

Notices on Banā'i's life will be found in *Tuḥfa-i-Sāmī*, fol. 96*; *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 343; *Ḥaṭṭ-i-Iqlīm*, fol. 199*; *Taqī*

Anḥadī, fol. 147*; Majma'-un-Nafā'is, vol. i., fol. 57*; Riyāḍ-ush-Shurārā, fol. 60*; Khulāṣat-ul-Afkār, fol. 32*; Khazāna-i-Āmirah, fol. 113*; Ṣuḥuf-i-Ibrāhīm, fol. 123*; Naḡhtar-i-'Ishq, fol. 266; Nafā'ij-ul-Afkār, p. 66, etc. See also Sprenger, Oude Cat., p. 372; Mehren, p. 41; Notices et Extraits, iv., p. 289; Stewart Cat., p. 73.

This copy contains only a small number of Ġazals. Taqī Kāshī (see Sprenger, Oude Cat., p. 373) has seen six thousand verses of Ġazals and Qasidas of the poet.

The copy is slightly imperfect at the end, and breaks off with only one Ġazal of the letter ی.

The last line runs thus:—

ای بانی هر زمان جان میکشی پیش مکش
تا یکی در پیش مردم خود نمایی میکنی

Written in ordinary clear Nasta'liq.

Not dated, very modern.

No. 216.

fol. 33; lines 14; size 5½ × 3; 4½ × 2.

باغ ارم

BĀĠ-I-IRAM.

A short selection from the Bāġ-i-Iram of Banā'i (see No. 215 above).

The MS. is without title; but I have identified it by comparing it with the copy of the Bāġ-i-Iram, No. Na 162, in the Asiatic Society, Bengal, mentioned on p. 102 in the Persian Catalogue of that Society by Shams-ul-'Ulamā Mirzā Ashraf 'Alī, who ascribes the poem to a certain Anḥadī. This accidental oversight of the learned Shams-ul-'Ulamā was probably due to a hasty reading of the following line on fol. 264^b of his copy, in which Banā'i incidentally mentions the name of Anḥadī when citing an example—

چشم بکشا برآر پیمه ز گوی
بدی از هین اوحدی بیوش

Banā'i, who adopts the poetical title of Ḥālī in this poem, mentions his own name more than once; for instance, on fol. 262* (Soc. copy):—

حالی امر سخن طرازی چند
در سخن این نشس درازی چند

Again on fol. 263* :—

حالیاً گرز دستت آید غیز
رو در اصلاح کار خویش آویز

Beginning of the present selection :—

این چنین گفت راوی همدان
که بعد مدیم در همدان

Dr. Ethé, in his *India Office Lib. Cat.*, No. 194, when mentioning the works of Sanā'i, by an oversight assumes a copy of this selection of the *Bāg-i-Iram* to be the *Ġarīb Nāmāh* of Sanā'i (see my note on this point in No. 17).

The opening lines of this selection are found on fol. 49* of the Society copy, where they run after the following heading :—

آغاز داستان بهروز عاقبت فیروز و بهرام نصوست انجام

The first bayt of the fragment of the *Bāg-i-Iram*, viz.—

هوکجا فتنه شدی پیدا
بود چون فتنه در میان برها

quoted in Ethé, *Ind. Office Lib. Cat.*, No. 1391, is the twelfth line on fol. 11* of this copy, corresponding to the sixth line on fol. 91* of the Society's copy; and the last bayt of the same *Ind. Office Lib. copy*, viz.—

هرکه او از خدای ترسان نیست
ضاک میاور درین که انسان نیست

is likewise the last bayt of the present selection, corresponding to the third bayt on fol. 114* of the Society's copy.

Sām Mirzā in his *Tuḥfa-i-Sāmī*, fol. 96*, says that Banā'i dedicated his *Bāg-i-Iram* to Sulṭān Ya'qūb (A.H. 884–896 = A.D. 1479–1490); but this statement seems to be erroneous, since we see that the poet speaks

of this Sultān throughout in the past tense, and the words **الار الله** **برهانه** are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol. 55^b of the said copy we read:—

شمع اسلام نور دين جامي
قدّم الله سرّه السامي

The words **قدّم الله سرّه** at once suggest that even Jāmi was dead at the time when Banā'i wrote the poem, while Sultān Ya'qūb's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Ethé, Bodl. Lib. Cat., No. 987). It is possible that the poet dedicated it to his spiritual guide, Muḥammad Yahyā bin 'Ubayd Ullāh, who was then living, and whose praise the poet sings in the beginning of the poem.

From the Society copy, foll. 26^a–32^a, where the poet gives an account of his life and of the composition of his *Bāg-i-Iram*, we can gather the following informations.

That the poet, being harassed by his enemies, had to leave his home:—

وطن من كه غير اوطان بود
صدر روي زمين غوامان بود
همه بكشاده مطلب خون ريز
بر من خسته كرده دندان تيز
چون ز عد شد مرا بلدي وطن
بضرورت شدم چلای وطن

The poet then goes on to say that, after reading numerous books on different subjects, he found ethics to be the best of all; and by studying thoroughly the works on that subject:—

• هر كتابي كه بود در اخلاق
جستم از هر كه بود در اخلاق

he collected sufficient materials, and wrote the present work in poetry, which he preferred to prose:—

بهر الفا ديبر كاهمه من
رقم لطم زد بنامه من

He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahrām and Bahrūz—

ظاهرا گر فسانه گوئی بود
راه حق را بهانه گوئی بود
انچه مقصود ازین سوادم بود
نفع خلق خدا مرادم بود

and says that he has distinctly named the authors of the Qit'as and verses which he has quoted in this work :—

هرچه اشعار کرده ام تضمین
کرده ام نام قایلش تعیین

On fol. 30^b the poem, like *Ethé*, Ind. Office Lib. Copy, No. 1390 and Stewart, p. 73, is called *نهای باغ ارم*

نام او شد نهای باغ ارم
تا که روشنی کند چراغ ارم

fol. 135^a. Praise of Mir 'Alī Shīr.

fol. 142^a. Praise of Sultān Ya'qūb.

On fol. 148^b the poet speaks of Sultān Ya'qūb's library, which he says contained repeated copies of valuable books written by the distinguished calligraphers *Shaykh* Maḥmūd, Ja'far (pupil of Mir 'Alī, the inventor of *Nasta'liq*), and Aẓhar, a pupil of Ja'far (see *Ilāhī*, Sprenger, *Oude Cat.*, p. 78), and many of them by Ya'qūt :—

کاتب آن کتابها اکثر
شیخ محمود و جعفر و اظهر
خط یاقوت را نهایت لی
چه نهایت که حد و غایت لی

He also speaks here of a valuable *Muraqqā'*, which contained the finest specimens of the handwritings of all the celebrated calligraphers and the paintings of the eminent persons, among whom the poet says *Khālīl* and 'Abd-ul-Ḥaī were the least celebrated—

کمترین مواضع الدروی
کارهای خلیل و عید الصی

fol. 150^a-151^b. Short accounts of Sultān Ya'qūb's attendants, physicians, poets, astronomers, and musicians.

fol. 152^a. Two chronograms, viz., *كيسرو* and *عبد بری* of Sultān Ya'qūb's death, composed respectively by the poet and *Shaykh Najm-ud-Din*.

fol. 164^a-167^b. Short accounts of:—

دستور الوزرا خواجه احمد غافى
صدر الشريعة فاضى صفى الدين عيسى
شيخ الاسلام خواجه ابو المكارم
صدر الصدور ميرك عيد الرحيم
عمدة الوزرا خواجه معز الدين
ملك التجار خواجه محمد كاروان
خواجه مجد الدين

and

عمدة الوزرا خواجه نظام الملك

On fol. 229^a the following (otherwise unknown) anecdote of the Emperor Bābar is told. The poet possessed a *Majmū'ah* known as *مجموعه رشیدی*. This *Majmū'ah*, which had a great reputation among the public, was esteemed very much for its useful contents as well as for being a fine model of calligraphy. When Bābar conquered Samarcand, he heard of the great fame of this *Majmū'ah*, and asked Banā'i to send it to him. On receiving the *Majmū'ah* Bābar was charmed with its beauties, and offered five thousand dirhams and dīnārs. But shortly after, Bābar became ill and remained confined to bed for two months, during which period discontent prevailed among his army, and Sultān 'Alī, taking advantage of the opportunity, marched against Bābar. While preparing to leave Samarcand, Bābar suddenly remembered that he had not paid the promised price of the *Majmū'ah* to Banā'i. Although Bābar was instigated by his courtiers to pay less heed to promises in such a perilous moment, he did not leave the place until he had seen his promise duly fulfilled.

Besides narrating the story of Bāhrām and Bāhrūz, the poet describes the five fundamental principles of Islām, and mentions numerous anecdotes relating to moral and religious life.

This copy of the selection is written in a clear minute Nasta'liq, within gold and coloured borders, with the headings in red. It is wormed throughout.

Not dated, apparently 17th century.

No. 217.

fol. 237; lines 14; size $7\frac{1}{2} \times 4$; $5\frac{1}{2} \times 2\frac{1}{2}$.

دیوان فغانی

DÎWÂN-I-FÎGÂNÎ.

Beginning:—

ای سر نامه نام تو عثل گره کشایرا
 ذکر تو مطلع غزل عشق مضمون سرایرا
 آئینه وار یافته یک نظر از جمال تو
 دل که فروغ میدهد جام جهان نهای را
 نسفد صور سامری کاغذ تولیا شود
 گر بگوشه سر دخی توگس سرمه سایرا
 غایت دستگیو بست ای که چو طایر عزم
 بر سر کعبه ره دخی رند بر خنده پای را

Figâni, بابا فغانی شیرازی, who at first adopted the poetical title of Sakkâki, probably derived from the profession of his father, a cutler (مسکاک), was a native of Shîrâz. Having a natural aptitude for poetry, Figâni, in his early youth, travelled to Herât, where he made acquaintance with the celebrated Jâmi. His extraordinary genius and ardent zeal for poetry soon established his fame; and, by virtue of his diligence and eminent talent, he soon surpassed others. He introduced a new and hitherto unknown style of poetry; but this new style was so maliciously run down by the poets of Khurâsân and those of Sultân Husayn's court, that Figâni had to leave the city and go to Tabriz,

where he found a very benevolent master in Sultān Ya'qūb (A.H. 884-896 = A.D. 1470-1490), who duly appreciated the poet's wonderful merits, and gave him the title of بابای شعرا, Babā-i-Shu'arā, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultān and gained the highest distinction.

Taqi Anḥadī, in his 'Urafāt, fol. 557^a, says that in one of the battles of Shāh Ya'qūb, Figānī lost the diwān which he had himself arranged, and that the existing diwān is the outcome of his subsequent efforts. On the death of Sultān Ya'qūb, the poet went to Abiward, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imām 'Alī Mūsī Raḍā, the eighth Imām of the Shī'ās, in whose praise poems are found in almost all the copies of the poet's diwān.

The author of the Lubāb-ut-Tawārikh, as stated by Rien, p. 651^a, places Figānī's death in A.H. 922 = A.D. 1516; while Sām Mirzā, in his Tuhfa-i-Sāmi, fol. 101^a, followed by almost all the Tadkirah writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the Khulāṣat-ul-Afkār, fol. 136^a, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

Sām Mirzā, who was born in A.H. 923 = A.D. 1517 and died in A.H. 984 = A.D. 1576, in his Tuhfa-i-Sāmi, composed in A.H. 957 = A.D. 1550, expresses a bitter hatred against Figānī and condemns him in the following scandalous remarks:—

بسیار عریض شراب و بدمست بوده دایم الاوقات در میخانه
بسر میبرد بعد از وفات پادشاه مذکور (سلطان یعقوب) در شهر
ایبورد ساکن شده حاکم آن دیار هر روز یکم شراب و یکم
گوشت جهت او مقرر کرده بود که باو میدادند و در اواخر کار او
بجای رسید که مردم شرابخانه او را از پی ما بحتاج فرستادند و با
او هزل میکردند و او بواسطه شومی حرص شراب تحمل میکرد آن

Sām Mirzā seems here to have intentionally omitted to mention that Figānī's sole object in visiting Mashhad in the latter part of his life was to make an atonement for his sins at the sacred tomb of the holy Imām 'Alī Mūsī Raḍā, and that he was treated there with great honour and distinction by the noble attendants of the sacred tomb.

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamāl-ud-Dīn Isfahānī (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'dī of Shīrāz, to whom the

origin of poetry is ascribed and who died in A.H. 690 = A.D. 1291 (see No. 91 above), Salmān of Sāwāh, d. A.H. 778 = A.D. 1376 (see No. 147 above), and Ḥāfiẓ, d. A.H. 791 = A.D. 1388 (see No. 151 above) have each and all adopted different styles and methods, yet no small credit is due to our Figānī, who, in an age when the science of Persian poetry had already reached its perfection, and amidst such distinguished poets of Sultān Ḥusayn's court as Jāmī and others, created a new style and a particular mode of expression quite different from those of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Wajḥī, Naḡrī, Ḍamīrī, 'Urī, Ṣanā'ī, Shīfā'ī, Ruknā-i-Kāshī, and others, till the time of Mirzā Ṣā'ib (d. A.H. 1088 = A.D. 1677), who again invented a new metre.

Notices on Figānī's life will be found in *Haft Iqlīm*, fol. 70^a; *Majālis-ul-Mu'minin*, fol. 602^a; *Taqī Auhādī*, fol. 557^a; *Mir'at-ul-Khayāl*, p. 104; *Majma'un Nafā'is*, fol. 352^a; *Riyāḍ-ush-Shu'arā*, fol. 301^b; *Makhzan-ul-Garā'ib*, fol. 611; *Nashtar-i-Ishq*, fol. 1375, etc.

For copies of the poet's diwān: see *Rien*, ii., p. 651; *Rien Suppl.*, No. 258, iv.; *Ethé*, *Bodl. Lib. Cat.*, No. 992; *Ethé*, *India Office Lib. Cat.*, No. 1392; *W. Pertsch*, *Berlin Cat.*, p. 886; *Cat. des MSS. et Xylographes*, p. 384; *Cat. Codd. Or. Lugd. Bat.*, ii., p. 122; *J. Aumer*, p. 32, etc.

Contents of the diwān:—

The *Gazals*, which are alphabetically arranged, are followed by a *Qit'ah* on fol. 193^a, which runs thus:—

حال من (sic) مثل آتشست و لی
از تیزیش لرزیم اگر بیش میشود

This *Qit'ah* is followed by a series of *Rubā'is*, twenty-five in number, beginning on fol. 193^b:—

در لوح عدم بود نهان نقش وجود
چینی حبشی هر آنچه در امکان بود

fol. 197^a. Another series of *Rubā'is*, eleven in number, beginning:—

ای دل چو دعد نور چراغ طلبت
غور میشد شود شمع سزای طربت

fol. 198^a. *Fards*, or single verses, fifty-four in number, beginning:—

دارم بتی که شرح ندارد بهانه اش
تو کی که زهر میپکد از تازیانه اش

fol. 201^v. Qaṣidas, without alphabetical order, mostly in praise of the twelve Imāms, beginning:—

ای صورت بدیع ترا مظهر آفتاب
وی مصحف جمال ترا زیور آفتاب

fol. 208^v. Tarjī'bands, beginning:—

ای ز غیب الغیوب کرده نزول
برایوده ثنوس و عثول

The burden runs thus:—

هرچه در کارگاه امکالست
پرده دار جمال جالالست

fol. 211^v. Another series of Qaṣidas in praise of the Imāms, beginning:—

ای چشمه مهر از کف تعلین تو ظاهر
چون آب روان کرد رخت طیب و ظاهر

fol. 234^v. Tarkīb-bands, beginning:—

ارامت روزگار بائین داد نص
دولت بیارگاه سعادت نهاد نص

Some *Gazals* and verses are noted on the margins of the copy in some places.

Written in an ordinary *Nasta'liq*, within gold-ruled borders.

The MS. is slightly damaged.

Not dated, apparently 17th century.

No. 218.

fol. 137; lines 15; size $9\frac{1}{4} \times 6$; $6\frac{1}{4} \times 3\frac{1}{4}$.

The same.

Another copy of Fighānī's *diwān*, containing *Gazals*, in alphabetical order, and a few *Qit'as* and *Rubā'is* at the end. The *Qaṣidas* are wanting in this copy.

Beginning with the *Gazals*, as in the preceding copy:—

ای سر نامہ نام تو عقل گرہ کشایا آت

fol. 134^b. *Qit'as*, beginning:—

فعالی فی المل در عالم خاک آت

fol. 135^b. *Rubā'is*, nineteen only, beginning:—

تا در صفت وجود فانی لشوی

باقی بجمال جاودانی لشوی

Comparing with the contents of the preceding copy, it will be seen that the present one is a selection of the poet's *diwān*.

Some extra folios at the beginning of the MS. bear the life of *Fiḡānī* copied from the *Tuḥfa-i-Sāmī*, *Taqī Awhadī*, and *Riyāḍ-ush-Shu'arā*, by the deceased father of the donor of this library with his following signature:—

کتبه محمد بخش خان یحاور الله عنه یکم رمضان سنه ۱۲۸۱ هجری

Written in ordinary *Nīm Shikastah*, within coloured borders.

Not dated, apparently 19th century.

No. 219.

fol. 95; lines, 15; size, $9\frac{1}{2} \times 6$; $7 \times 3\frac{1}{2}$.

دیوان آصفی

DÎWÂN-I-ÂSAFÎ.

Beginning—

ساز آہاد عدا یا دل ویرانی را

یا مدد مہر بتان هیچ مسلمانی را

Asafī, son of *Khawājah Muqīm-ud-Dīn Ni'mat Ullāh* of *Qūhistān*, *Khawājeh Asafī bin Khawājeh Muḥim al-dīn* نعمت الله قہستانی, flourished during the time of *Sultān Ḥusayn Mirzā*. The real name of the poet

is not clearly mentioned in any *Tadkirah*, and it seems probable that he derived his poetical name, *Âṣafi*, from the office of his father, who for some time was the *Wazir* or *Âṣaf* of *Sultān Abū Sa'īd Mirzā* (A.H. 855-873 = A.D. 1451-1469). *Âṣafi* was a pupil of *Jāmi* and a personal friend of *Mir 'Alī Shīr*, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of *Sultān Badī'uz-Zamān* (d. A.H. 920 = A.D. 1514), the eldest son of *Sultān Husayn Mirzā*. The author of the *Âṭash Kadah*, p. 201, says that *Âṣafi* has also left a *Maṣnawī* in the metre of *Nizāmi's Makhzan-ul-Asrār*.

Various conflicting statements are found in the *Tadkiras* about the date of the poet's demise. But according to the best authorities, such as *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 316; *Haft Iqlim*, fol. 235*, *Ṣafīnah* (*Ethé*, *Bodl. Lib. Cat.*, col. 213, No. 34), and *Lubāb-ut-Tawārikh* (see *Rieu*, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a *Rubā'ī* which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy:—

سالي که رخ آصفي بهشتاد نهاد
هشتاد تمام کرد و از پای افتاد
شد در هشتاد و مصرع تاریخست
پیمود ره بشا بکام هشتاد

The chronogrammatic value of the last line is 923; but some biographers, such as *Taqi Aṭhādī*, fol. 88*, *Ilahī* (*Oude Cat.*, p. 71); the authors of the *Riyād-ush-Shu'arā*, fol. 34*, *Khulāsat-ul-Afkār*, fol. 19*, *Majma'-un-Nafā'is*, fol. 5*, *Makhzan-ul-Garā'ib*, fol. 44, etc., add 5 in 923 by reading *پیموده* instead of *پیمود*, and conclude that the poet died in A.H. 928 = A.D. 1521. Another chronogram, by a contemporary poet, *Amīr Sultān Ibrāhīm Amīnī*, gives the same date A.H. 923—

چون اصفي آن چشم خرد را مردم
در ابر اجل گشت نهان چون الیم
پرسید دل از من که چه آید تاریخ
گفتم ز برات آمده روز دوم

Sām Mirzā, fol. 95* (followed by *Taqi Kāshī*, *Oude Cat.*, p. 21) and the author of *Shuḥuf-i-Ibrāhīm*, fol. 71*, fix the poet's death in A.H. 920 = A.D. 1514.

Notices on the poet's life will also be found in *Natā'ij-ul-Afkār*, p. 24; *Mir'āt-ul-Khayāl*, p. 105; *Nashtar-i-Ishq*, fol. 120; *Miftāh-ut-Tawārikh*, p. 926.

For copies of the *diwān* see: Sprenger, *Onde Cat.*, p. 310; Rien, ii., p. 651; Ethé, *Bodl. Lib. Cat.*, No. 990; Ethé, *India Office Lib. Cat.*, Nos. 1393-1397; W. Pertsch, p. 74, and Berlin, p. 893; *Cat. des MSS. et Xylographes*, p. 385; A. F. Mehren, p. 41; J. Aumer, p. 34.

The *Gazals* are alphabetically arranged throughout.

fol. 91^a. *Qit'as*, six in number, beginning of the first *Qit'ah*:—

آصْثِي صَصَبْتَ مَكْرُفَتَهُ مَدَارِ
صَصَبْتَ اَز رَوِي اَلْبَسَاطِ بَه اَمَسْ

fol. 91^b. *Rubā'is*, fifty-four in number, beginning:—

هَر رُوزِ فَلَکِ ز غَايِبِ دُورِ طَوِيلِ
بِرِ بَامِ کَسِي دَکَرِ زَنَدِ طَیْلِ رَحِيلِ

Written in an ordinary *Nasta'liq*.

Dated Calcutta, 25th *Dulhajj*, A.H. 1245.

Scribe مَحْمَد رَسُوْل بَهَارِي

No. 220.

fol. 50; lines 12; size $6\frac{3}{4} \times 4$; $4\frac{1}{2} \times 2\frac{1}{2}$.

The same.

Another copy of *Āḡāfi's diwān*, containing *Gazals* in alphabetical order, and only twelve *Rubā'is* at the end.

Beginning as above.

Written in a fine clear *Nasta'liq*, within gold and red borders.

Dated A.H. 1070.

This copy, though older, is smaller than the preceding, and is therefore placed after it.

No. 221.

fol. 170; lines 14; size $9\frac{1}{2} \times 6$; $5\frac{1}{2} \times 3$.

دیوان انسی

DÎWÂN-I-UNSÎ.

A very rare, but slightly defective, copy of the diwân of Amîr Hâjj Unsî.

Beginning:—

مضی اهل معانی رسد آنکه بکمال
که بود فائده اش صمد خدای متعال

Qutb-ud-Dîn Amîr Hâjj, with his poetical title Unsî, سید قطب الدین امیر حاج انسی, according to Amîn Râzi (Haft Iqlim, fol. 233^b) and the author of the Safinah (Ethé, Bodl. Lib. Cat., col. 212, No. 6), was from Tân; but according to several others he was a native of Junâbâd, also called Junâbid and Gunâbâd (see Ya'qût, ii., p. 120, where it is called Junâbid and also Kunâbid). Hâhî (see Sprenger, Oude Cat., p. 72), however, calls the poet a Sayyid of Herât. Unsî flourished during the time of Sultân Husayn Mirzâ (A.H. 873-911 = A.D. 1469-1506), and was the constant companion of Mir 'Alî Shîr (d. A.H. 906 = A.D. 1500) and of the celebrated poet 'Abd-ur-Rahmân Jâmî.

The set of Unsî's Gazals, called اربعینیه or اربعین (that is, forty Gazals), in imitation of Khusrau, is said to have been composed by the poet in one sitting. Some thirty-three Gazals in imitation of Hâfiz are also found in this copy (see the contents of the diwân below).

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet's diwân is devoted to the praise of 'Alî and the Imâms. The author of the Habib-us-Siyar, vol. iii., Juz 3, p. 341, says that Unsî has also left a Maghawî on the loves of Laylâ and Majnûn, the opening line of which, as he quotes, runs thus:—

ای عمیق ترا جهان طفیلی
مجنون تو صد هزار لیلی

According to Taqî Kâshî, Oude Cat., p. 21, No. 174 (where the name of the poet is probably misprinted as "Amîr Jâh" instead of "Amîr

Hájj), Unsi died in A.H. 923 = A.D. 1517. The poet uses as his *Takhalluṣ* Mir Hájj as well as Unsi in his poems.

For notices on the poet's life, see, besides the above references, *Tuhfa-i-Sâmi*, fol. 27^a; *Taqi Ahadi*, fol. 95^b; *Majâlis-ul-Mu'minin*, fol. 505^b; *Riyâḍ-ush-Shu'arâ*, fol. 21^a; *Khazâna-i-Âmirah*, fol. 306^a; *Muntakhab-ul-Ash'âr* (Ethé, Bodl. Lib. Cat., col. 240, No. 13); *Shuhuf-i-Ibrâhîm*, fol. 90^b, etc.

Contents:—

I.

fol. 1^a–134^a. This portion contains *Qaṣîdas*, *Tarkib-bands* and *Tarjî-bands* in praise of God, the prophet, 'Alî and other Imâms, without any alphabetical order.

There are several *Qaṣîdas* in praise of 'Alî, one of which, a beautiful one, runs thus:—

ای دل حکایت از شرف بوکتاب کن
در مطلع سخن سخن از آفتاب کن
پیرویه جمال عروم ثنائی او
از جوهر معانی ام الکتاب کن

fol. 17^a. First series of *Tarkib-bands*, beginning:—

السلام ای نور رویت پر تو صبح صفا
السلام ای عکس مویت سایه لطف خدا

fol. 43^b. *Tarjî-bands*, beginning:—

مژده ای ارباب دل کز جنبش باد صبا
یاغت خاک مرده در خود قوت نشو و نما

The burden runs thus:—

احمد مرسل که تاج خسروان تاراج اوست
تخت او ادنی کمینده پایه معراج اوست

fol. 46^b. Another set of *Tarjî-bands*, beginning:—

یار گل را بر زمین باد غزان می افکند آن

The burden runs thus:—

احمد مرسل که از ترک دو عالم تاج یاغت آن

fol. 49^a. A third series of Tarjīb-bands, beginning:—

وداع گلشن ازان عبدلیب خوش خوان کرد آلع

The burdens run thus:—

رسول مشرق و مغرب محمد عربی آلع

fol. 51^b–54^a. A long Qasidah in praise of the prophet, rhyming in the word *لورگس*, beginning:—

ز بس که باده کشد پیش مردمان لورگس
علم شد است بدین کار در جهان لورگس

fol. 55^a–57^b. Another series of Tarjīb-bands, rhyming in the word *محمد*, beginning:—

هست ز انصاف و اتصاف محمد
خلوت جان جای اعتکاف محمد

The burden runs thus:—

فاق علی الفلق کلهم یکماله
ضوفه الله هادیا مع آله

fol. 75^a–76^b. Another series of Tarjīb-bands in praise of 'Ali, beginning:—

بعزم رزم تو پوشد ابولواب زره آلع

The burden runs thus:—

ولی حضرت خالق وصی روز غدیر آلع

fol. 117^a. A second series of Tarkīb-bands, beginning:—

شاهی که آفتاب لبودی برابرم آلع

fol. 118^a–123^b. The painful story of the death of 'Ali, caused by the mortal wound inflicted, in course of his evening prayer, by 'Abd-ur-Rahmān ibn-i-Muljim (d. A.H. 40 = A.D. 661).

This portion ends with the praise of the Imām 'Ali Mūsī Raḡā, the eighth Imām of the Shī'as.

II.

fol. 134^b-170^a. This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Hâfiz of Shirâz and Khusrâ of Dihli. The compositions of Unsi were intended to be imitations of the above named minstrels in diction, sublimity of thought, and in the measured beats, while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawâfis. The arrangement observed in the MS. is that the prototype Gazals have been written first, and then, in exact succession to these, follow Unsi's own productions.

Beginning of the preface:—

حد بیغایت و ثنای بی نهایت مر متکلمی را که زبان بلبلان
چمن فصاحت برك گلستان صبح اوست آن

In this short preface Unsi names only Hâfiz, whom he imitates as mentioned above, and omits altogether to mention the name of Khusrâ.
fol. 135^a-157^a. Thirty-three Gazals of Unsi in imitation of a similar number of Gazals of Hâfiz, arranged in alphabetical order.

Beginning with the following first Gazal of Hâfiz:—

الایا ایها الساقی ادركنا و ناولها
که عشق امان نبود اول ولی افتاد مشکلها

And in answer to this Unsi's first Gazal runs thus on fol. 135^b:—

الا والله فی روح نشاط الروح ناولها
که هست آن رفک آب زندگانی حل مشکلها

fol. 157^a-170^a. Twenty-one Gazals of Unsi in imitation of a similar number of Khusrâ's Gazals, without any alphabetical order.

Beginning of Khusrâ's first Gazal on fol. 157^a:—

ملکت عشق ملک شد از کرم الہیم
پشت من و پادشاه غم اینست لباس شاهیم

Unsi's first Gazal in answer to the above runs thus on fol. 157^b:—

ملک من مسلم است از کرم الہیم
وزیر عشق میرسد خلعت پادشاهیم

The MS. breaks off abruptly with the following sixth line of the twenty-first *Gazal* of Unai:—

من اگر ز سوز سینه منعی بگوید گویم
چکند که خون نکردد دل صفت سنگ خاره

An extra folio at the beginning contains the life of the poet, copied from Taqī Aḥḥādī, in the handwriting of the founder of this library.

Written in a clear *Nasta'liq*.

Not dated, apparently 18th century.

No. 222.

fol. 60; lines 15; size $7\frac{1}{2} \times 5\frac{1}{2}$; $6 \times 3\frac{1}{4}$.

لیلی و مجنون

LAYLĀ-U-MAJNŪN.

A poem on the loves of Laylā and Majnūn in imitation of Nizāmī's *Maṣnawī* of the same style.

By Hātifi.

Beginning:—

این نامه که خامه کرد بنیاد
توقیع قبول روزیش یاد

Maulānā 'Abd Ullāh Hātifi, مولانا عبد الله هاتفي, was the sister's son of the celebrated 'Abd-ur-Rahmān Jāmī, and, like his uncle, was born in *Khirjird* in the province of Jām. His biographers unanimously admit that, as a *Maṣnawī* writer, he excelled almost all the poets contemporary to him. It is said that when Hātifi went to Jāmī to ask Jāmī's permission to write the *Khamsah* in imitation of Nizāmī, he put Hātifi to the test by ordering him to compose four verses in answer to four of Firdausī's satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle's permission, Hātifi began with the *Laylā-u-Majnūn*, opening it with a line said to have been the work of Jāmī as an auspicious sign.

When Shāh Ismā'īl was returning from the conquest of *Khurāsān*, he happened to pass the gate of Hātifi's garden where the poet had secluded himself. Finding the door closed, the Sultān managed to have

an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultān, who partook of the humble meal which the poet provided. It was on this occasion that the Sultān asked Hâtifi to versify his conquests; and to this request the poet yielded, but he lived only to compose a thousand verses of the intended poem, which, had it been completed, says Sâm Mirzâ, would have surpassed all his other *Maghawis*. (A copy of this unfinished poem is mentioned in the St. Petersburg Catalogue, p. 383.)

Of the projected *Khamsah*, the four, however, of Hâtifi's poems are extant, viz., the present one, the *شیرین و خسرو* (see No. 223 below), the *تیمور نامه* (see No. 225 below), and the *هشت منظر*.

Hâtifi died in the month of Muḥarram, A.H. 927 = A.D. 1521. See Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 346.

Amin Râzi quotes the following versified chronogram of Hâtifi's death, which, he says, was composed by a relative of the poet:—

تاریخ فوت او طلیدم ز عقل گشت
از شاعر شہان و حد شاعران طلب

The chronogrammatic value of the words *شاعر شہان* and *حد شاعران* is equal to 927. Another chronogram expressing the same date is *جامی ثانی چہ شد*.

Notices on the poet's life will be found in *Tuhfa-i-Sâmi*, fol. 93^b; *Haft Iqlim*, fol. 206^b; *Taqi Ahladi*, fol. 799; *Majma'-un-Nafâ'is*, vol. ii., fol. 535^b; *Riyâd-ush-Shu'arâ*, fol. 464^b; *Âtash Kadah*, p. 107; *Majma'-ul-Fuṣahâ*, vol. ii., p. 54; *Miftah-ut-Tawârikh*, p. 211; *Makhzan-ul-Garâ'ib*, p. 1012; *Nashîr-i-Ishq*, fol. 2024. For further notices and works of the poet, see Rieu ii., p. 652; Sprenger, *Oude Cat.*, p. 421; Ethé, *Bodl. Lib. Cat.*, Nos. 996-101b; Ethé, *Ind. Office Lib. Cat.*, Nos. 1398-1400; W. Pertsch, p. 107, and *Berlin Cat.*, pp. 888-893; Onseley *Biogr. Notices*, p. 143; G. Flügel, i., pp. 581 and 582; *Cat. Codd. Or. Lugd.*, Bat. ii., p. 121, etc.

The poem was edited by Sir W. Jones, Calcutta, 1788. Lithographed in Lucknow, A.H. 1279.

Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Not dated, apparently 16th century.

No. 223.

fol. 88; lines 12; size $9 \times 5\frac{1}{2}$; $5\frac{1}{2} \times 3$.

شیرین و خسرو

SHÎRÎN-U-KHUSRAÛ.

A Maṣnawî on the loves of Shîrîn and Khusrâû in imitation of Nizâmî's poem of the same style.

By Hâtifi (see above number).

Beginning:—

خداوندا بعشقم زندگی ده
بفرقم تاج عز ببدگی نه

In the introduction, after praising God and the prophet, Hâtifi informs us that, after finishing the *Laylâ-u-Majnuûn*, the first Maṣnawî poem of his projected *Khamsah*, he took it to his uncle Jâmi, who, extremely satisfied with the work, directed Hâtifi to compose the present poem, and to dedicate it to the celebrated Mir 'Alî Shîr, whose praise the poet begins thus:—

چو مانی در قلم رستم بشمشیر
نظام دولت و ملت علیشیر

After praising Mir 'Alî Shîr as a just chief, a man of exceedingly benevolent disposition and a great patron of learning, Hâtifi speaks of 'Alî Shîr's high poetical talents and his noble attainments in the Persian and Turkish languages.

fol. 18^a. Beginning of the story:—

چنین فرمود دانی سخن منج
که می منجید شد این کهن گنج

The epilogue is devoted to exaggerated praises of Jâmi, whom Hâtifi ranks above Khâqânî, Nizâmî, Sa'dî, Khusrâû, and Hasan; and remarks that Jâmi, like the sun, casts these luminaries into shadows:—

بود او آفتاب ایشان کواکب
نشود کوکب ز نور روز غایب

In the conclusion the poet says that he has avoided unnecessary prolixities in his poem, which is full of meaning, true in its purport and always to the point. The *Maṣnawī* ends with the following line:—

به لیکوئی چنان کن نامدارش
که باشد بر سعادت ختم کارش

Copies of the poem are mentioned in Sprenger, *Oude Cat.*, p. 422; G. Flügel, i., p. 581; Pertsch, Berlin, Nos. 900-7; Rien Suppl., No. 295, ii.; Ethé, Bodl. Lib. Cat., Nos. 1013-15.

fol. 19^a, 25^a, 29^a, 34^b, 44^b, 54^b, and 66^b contain beautiful illustrations of the old Persian style.

In the following versified colophon the scribe says that this beautiful copy was written by the order of *Shāh Ibrāhīm* in A.H. 970:—

بصدد الله دویں دور خجسته
که آمد دولت و عشرت بهم چشت
بحکم شاه ابراهیم عادل
که خاک آستان او فلک رفت
مزیں گشت این شیرین و خسرو
که در وی هاشمی صد گونه در شست
مرا تاریخ سالش هاتف عیب
بیان اشتیاق کوهکن گشت

The date A.H. 970 is obtained from the words بیان اشتیاق کوهکن.

The شاه ابراهیم عادل in the above third-line does not evidently mean any *Ibrāhīm Shāh* of the *‘Ādil Shāhs* of *Bījāpūr*, as the first *Ibrāhīm ‘Ādil Shāh* of this line ascended the throne in A.H. 941 = A.D. 1535 and died in A.H. 965 = A.D. 1558, while the second *Ibrāhīm ‘Ādil Shāh* ascended the throne in A.H. 987 = A.D. 1579 and died in A.H. 1035 = A.D. 1626. It can, therefore, be assumed that the above شاه ابراهیم is the fourth king of the *Qutb Shāhs* of *Golconda*, who ascended the throne in A.H. 957 = A.D. 1550 and died, after a reign of thirty-two years, in A.H. 989 = A.D. 1581. The word عادل after *Ibrāhīm* simply means "just."

Written in an elegant *Nasta‘liq* on gold-sprinkled paper, within gold and coloured borders, with a small beautiful frontispiece.

Scribe یوسف

The original folios are mounted on new margins. The headings are written in blue, and are faded in many places.

No. 224.

fol. 83; lines 12; size 9×6 ; $5\frac{1}{2} \times 3$.

The same.

A splendid, but slightly defective, copy of the same *Laylā-u-Majnūn* of Hâtifi, dated A.H. 973. On comparing with the preceding copy, I find that some thirty verses from the introduction in praise of Mir 'Alī Shīr are wanting in this copy.

Written in a beautiful minute Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece at the beginning.

In most places the margins are of various coloured flowery designs.

fol. 55 and 56 are left blank and the contents thereof are wanting.

The headings are written in red.

Scribe محمد امين ابی عبد الله

No. 225.

fol. 127; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

تیمور نامه

TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Timûr in imitation of Nizâmî's *Sikandar Nâmah*.

By Hâtifi (see above).

Beginning:—

بنام خداوند شکرو غرد
نیارد که تا کنه او پی برد

The poem is styled by the poet as *تیمور نامه*, a contraction of *تیمور نامه*, on fol. 125^b:—

شدند این عریشان فرخنده رای
بسوی نمر نامه ام رهنمائی

In the introduction Hâtifi, after singing the praise of Firdausi in a few verses, boasts that he is by no means inferior to *Khâqânî* and *Anvarî* in *Qasidas*, nor can *Khusraû* and *Hasan* surpass him in *Gazals*. He further adds that Alexander and *Timûr* were the only two mighty conquerors of the world, and that *Nizâmî* has sung the praise of the former, while he has chosen the latter to be the hero of his present poem:—

ز اولاد آدم دو صاحبقران
گرفتند گیتی کوان تا کوان
نمرغان و اسکندر فیلتوس
یکی شاه ایران یکی شاه روم
نظامی که کان سخن را برفت
بوصف سکندر بسی لعل شفت
بود بصر شعر مرا نیز در
که ریزم گهرها بوصف نمر

After a few interesting remarks on the beauty and necessity of *سخن*, the poet begins thus with the story on fol. 11* :—

نگارنده نقاش مالی بسند
برین برلیان شد چنین نقشبند

In the epilogue on fol. 125* the poet enumerates his previous poems:—

گرفتم ز لیلی و مجنون لغبت
وزان صورت دعویم شد درصبت
شد آن نقش فروخ چو گیتی پسند
ز شیرین و خسرو شدم نقشبند
چو باز آمدم زان همیون مفر
سوی هفت منظر فکندم نظر

On the same folio the poet, after remarking that the *Sikandar Nâmah* of *Nizâmî* is nothing more than a fabulous story, observes that

in this poem he has given the true account of the warlike deeds and conquests of Timûr, which he has gathered from reliable sources, one of which, the Zafar Nâmah, he names :—

چو دیدم دران قصهٔ بیرون
ظفر نامۂ یاجتم بی دروغ

By this ظفر نامہ the poet evidently means the Zafar Nâmah, the well-known history of the reign of Timûr from his birth to his death (A.H. 736-807 = A.D. 1336-1405), completed in A.H. 828 = A.D. 1424 by Sharaf-ud-Din 'Alî Yazdî (d. A.H. 858 = A.D. 1454). See Rien i., p. 175 ; Ethé, Bodl. Lib. Cat., Nos. 153-159 ; Ethé, Ind. Office Lib. Cat., Nos. 173-186, etc.

The occurrence of the name ظفر نامہ in the verse quoted above probably has led many to apply that title to the present poem of Hâtifi. Thus in the Haft Iqlim, fol. 206^b, it is called ظفر نامۂ تیموری ; in Z. D. M. G., xiii., p. 340, No. 252, and W. Perle, Berlin Cat., p. 891, No. 908, the poem is called ظفر نامۂ مستظوم ; while Hâj. Khal., iv., p. 176, calls it simply ظفر نامہ.

For copies of the Timûr Nâmah see, besides the references given above, Sprenger, Oude Cat., p. 421 ; Rien, ii., p. 653 ; Cat. des MSS. et Xylographes, p. 381 ; Ethé, India Office Lib. Cat., Nos. 1410-1416 ; J. Aumer, p. 34, etc.

The poem has been lithographed in Lucknow under the title ظفر نامۂ هاتفي in 1869.

This splendid copy is written in a beautiful clear Nasta'liq. within gold and coloured ruled borders, with a small beautiful frontispiece, and a decorated double-page 'unwân in the beginning.

The original folios are mounted on various coloured new margins.

The last folio has lately been added in a modern hand. The headings are written in gold.

Not dated, apparently 16th century.

No. 226.

fol. 29; lines 19 (in each of the three columns); size $9\frac{1}{2} \times 6$; $6\frac{3}{4} \times 3\frac{3}{4}$.

فتوح الحرمین

FUTÛH-UL-HARAMAYN.

A Maṣnawī poem containing an account of the holy places of religious importance in Mecca and Medina, and of the rites observed in the pilgrimage.

By Muḥyī Lārī.

Beginning:—

ای دو جهان غرقه‌ی الٰہی تو
کون و مکان قطره‌ی دریای تو

This beginning, which is also found in W. Pertsch, Berlin Cat., No. 214; Rien Suppl., No. 301; Ethé, India Office Lib. Cat., No. 1420, is the twenty-fifth line of the following copy.

Maulānā Muḥyī, مولانا محیی لاری, a native of Lār, was, according to Sām Mirzā, a favourite disciple of the celebrated Maulānā Jalāl-ud-Dīn Muḥammad Dawwānī (d. A.H. 908 = A.D. 1502). Taqī Aḥmadi, in his 'Urafiāt, fol. 697^b, on the authority of the Majālis-un-Nafa'is of Mir 'Alī Shīr (d. A.H. 906 = A.D. 1500), says that Muḥyī flourished during the time of Sulṭān Ya'qūb (A.H. 883-896 = A.D. 1478-1490), and we are further told by the author of the Riyāḍ-ush-Shu'arā, fol. 376^b, that the poet was alive till the reign of Shāh Tahmāsp (A.H. 930-984 = A.D. 1524-1576). Besides being a good Maṣnawī writer Muḥyī was equally well versed in Qaṣīdas and Gāzals. He also wrote a commentary on the قصیدة تالیف of Ilm-ul-Fāriḍ, d. A.H. 632 = A.D. 1234 (see No. 180, 8, above), which, it is said, was much approved by the scholars of the day. After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sulṭān Muẓaffar bīn Muḥammad of Gujrat (A.H. 917-932 = A.D. 1511-1525), and to have received an ample reward from the Sulṭān.

Muḥyī died, according to Taqī Kāshī, Oude Cat., p. 21, in A.H. 933 = A.D. 1526.

According to the copy of the poem noticed in G. Flügel, ii., p. 122, it was composed in A.H. 911 = A.D. 1505, a date expressed by the chronogram اضیق.

For notices on the poet's life and his work see, besides the references given above, *Haft Iqlim*, fol. 80^r; *Majma'un-Nafā'is*, vol. ii., fol. 421^b; *Khazāna-i-Āmirab*, fol. 306^r; *Makhzan-ul-Garā'ib*, fol. 779; *Nashtar-i-Tahq*, fol. 1574; *Sprenger, Oude Cat.*, p. 451; *Rien*, ii., p. 655; *Ethé*, *India Office Lib. Cat.*, Nos. 1417-1420; *Stewart Cat.*, p. 66; *G. Flügel (l.c.)*; *Wiener Jahrbücher*, vol. 71; *Anzeigebblatt*, p. 49, and *Schefer*, *Sefer Nameh*, Paris, 1881, *Introd.*, pp. 57 and 58. See also *Hāj. Khal.*, vol. iv., p. 385, and *Dr. Lee's Oriental MSS.*, London, 1830, p. 59.

The *Futūh-ul-Haramayn* has been wrongly ascribed by some to Jāmī (see *Stewart and Sprenger* referred to above) owing to a very careless reading of his name which occurs in the following verse—one of several verses quoted in this *Maṣnawī* from the seventh *Maqālah* of his *Tuhfat-ul-Ahrār* :—

عارف جامي که ز جام السب
آمده از میخانه عشق مست

The poem has also been ascribed by some scribes to the holy saint Muḥt-ud-'Abd-ul-Qādir of Jīlān (*d.* A.H. 561 = A.D. 1165), as will be seen from the following copy.

A lithographed edition of the poem, ascribed to the above saint, was published in Lucknow, A.H. 1292.

The name of the poem occurs in this copy on fol. 4^r :—

چون بفتوح دل و جان شد سبب
کرد فتوح الحرمینش لقب

The name of the author is found on fol. 3^r as well as on fol. 29^b :—
(fol. 3^r)—

محبی از افسانه اولب مبد
(fol. 29^b)—

محبی ازین هر دو طلب کام خویش

Three *Tarkīb-bands* are found on fol. 23^b; the first begins thus :—

السلام ای سید اولاد آدم السلام
السلام ای سید افراد عالم السلام

The contents of the poem have been described in the *Jahrbücher (l.c.)*.

This copy, written in Mecca, contains gold and beautifully painted drawings representing the *Haram*, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on foll. 6^b, 12^b, 13^b, 14^b, 15^b, 16^b, 18^b, 19^b, 20^b, 23^b, 26^b, 27^b, 28^a, 28^b, and 29^a.

The headings and the prescribed invocations of the pilgrimage are written in red Naskh.

The scribe gives the date of transcription of this copy (A.H. 979) and his name (ویسی) in the following versified colophon:—

ز هجرت نه صد و هفتاد و نه بود
که ویسی در حرم کرد این کتابت
طبع دارد دعائی چون دعا راست
ز غایب در حق غایب اجابت

The Rieu Suppl. Copy, No. 301, is also dated Mecca (A.H. 951).

Written in a beautiful minute Nasta'liq, within gold and coloured borders, with a small minutely decorated frontispiece.

No. 227.

fol. 58; lines 15; size 9 × 5; 6 × 3½.

The same.

A modern copy of the same *Fatûh-ul-Haramayn*.

This copy begins with the initial line of the *Makhzan-ul-Asrâr* of Nizâmî (see No. 37 above), in the metre of which Muhyî composed the present poem.

Beginning:—

بسم الله الرحمن الرحيم
حسب کلید در گنج حکیم

The second line in this copy is the usual initial line of the poem in most copies. (See Rieu, ii., p. 655; Sprenger, *Oude Cat.*, p. 451; *Ethé*, India Office Lib. *Cat.*, No. 1417, etc., etc.) It runs thus:—

ای همه کس را بدرست العجا
کعبه دل را ز ثولور و صفا

This copy contains more than the preceding one. It bears the full quotation of the seventh *Maqâlah* of Jâmi's *Tuhfat-ul-Ahrâr*; and, in

addition to the three Tarkib-bands of the preceding copy, it contains seven more Tarkib-bands, which begin thus on fol. 43^a :—

در چنین راهی که هر سنگش خضر را رهبر است
هر قدم فتعی و هر کامی کشادی دیگر است

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muḥi-ud-Dīn 'Abd-ul-Qādir of Jilān (*d.* A.H. 561 = A.D. 1165). The name of Jāmi which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muḥi. For instance, the fifth line on fol. 11^a, instead of جامی ازان روی تخلص نمود, reads here معی ازان روی تخلص نمود. Again, the last line of the seventh Maqālah of Jāmi's *Tahfat-ul-Ahrār* quoted here (fol. 13^a) reads جامی اگر چند آن معی instead of اگر چند نه صاحب دل است.

Moreover the following story about the great saint 'Abd-ul-Qādir is narrated at the end of the MS. It is said that Sultān Sanjar (A.H. 511-552 = A.D. 1117-1157), the third son of Malik Shāh Siljūqī, as a token of his sincere belief in 'Abd-ul-Qādir, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubā'i to the Sultān :—

چون پتر سنجری رخ بستم میاد باد
با فقر اگر بود هوس ملک منجرم
تا یافتست جان من آن ذوق نیم شب
صد ملک لیمروز بیک چو نعلی غرم

Thus disappointed, the Sultān sent an embroidered ivory throne to 'Abd-ul-Qādir, and requested the saint that, if he could not come in person to his (Sultān's) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultān. From this throne 'Abd-ul-Qādir is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Hāram, mosques, tombs, etc.

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwān and a small decorated frontispiece.

Not dated, apparently the latter part of the 17th century.

No. 228.

fol. 5; lines 25 (in each of the two centre columns);
size 9 × 5; 8 × 4½.

دیوان هلالی

DÎWÂN-I-HILÂLÎ.

A fragment of the diwân of Hilâlî.

Beginning:—

ای نور خدا در نظر از روی تو ما را
بگذار که در روی تو بینیم خدا را

Mawlânâ Badr-ul-Dîn, poetically called Hilâlî, مولانا بدر الدین، was a native of Astarâbâd, and by origin was a Chaghtâi Turk. It is said that in his early days Hilâlî was in the habit of producing unintelligent verses, and to have thus on one occasion incurred the displeasure of the celebrated Mir 'Alî Shîr to such an extent that he was driven out of the Wazîr's presence. In his early youth Hilâlî again went to Herât and gained the favour of 'Alî Shîr, who, perfectly satisfied with the remarkable improvement of the poet, personally undertook the supervision of his education; and his poems shortly after received the highest approbation of the eminent Wazîr and others. Besides the diwân Hilâlî left two other Maḡnawîs, viz. *Shâh-u-Darwish* (see Rieu, ii., p. 656; Sprenger, Oude Cat., p. 427; Ethé, India Office Lib. Cat., Nos. 1426-1429; Ethé, Bodl. Lib. Cat., Nos. 1022-1025; W. Pertsch, Berlin Cat., pp. 36, 711 and 895; J. Aumer, p. 35; Cat. des MSS. et Xylographes, p. 389) and *Şîfat-ul-Âshiqîn* (see Ethé, Bodl. Lib. Cat., No. 1026; Ethé, India Office Lib. Cat., Nos. 1430 and 1431; W. Pertsch, Berlin Cat., pp. 64 and 895; G. Flügel, i., p. 580; Cat. des MSS. et Xylographes, p. 390). Sâm Mirzâ, fol. 90*, supported by the authors of the *Ḥabîb-us-Siyar*, vol. iii., Juz 3, p. 350; *Haft Iqlîm*, fol. 305*, *Urafât*, fol. 800*, and several others, says that Hilâlî has also left another Maḡnawî *Laylâ-u-Majnûn*. But 'Alî Qulî Khân Wâlih, in his *Riyâḍ-ush-Shu'arâ*, fol. 465*, emphatically denies the composition of the *Laylâ-u-Majnûn* by Hilâlî.

It is said that after completing the *Shâh-u-Darwish*, Hilâlî presented the poem to Badî-uz-Zamân Mirzâ (d. A.H. 920 = A.D. 1514), the eldest son of Sultân Ḥusayn Mirzâ (A.H. 873-911 = A.D. 1469-1506),

and the prince, being greatly pleased with the work, amply rewarded the poet.

When 'Ubayd Ullāh Khān Uzbek conquered Herāt, Hilālī addressed a Qasīdah to the Khān and was admitted to his service. But the poet did not live to enjoy the Khān's favour long, as Mullā Baqā'i Lang and Maulānā Shams-ud-Dīn Quhistānī, and several other persons of the Khān's court conceived a bitter malice against the poet, and accused him of being a Shī'ah heretic. Consequently the innocent Hilālī was murdered by the Khān's order.

In one of our copies of the *Tuḥfa-i-Sāmī*, dated A.H. 968, the date of Hilālī's death is fixed in A.H. 936 = A.D. 1529. This date is also found in Raqīm (see Rosen Institut, p. 126) as well as in Taqī Auhādī, fol. 800^b; Riyāḍ-ush-Shu'arā, fol. 465^a; *Khazāna-i-Āmirah*, fol. 396^a; *Makhzan-ul-Garā'ib*, fol. 1006; *Natā'ij-ul-Afkār*, p. 466; *Nashtar-i-Ishq*, fol. 2028, etc. It is further supported by a statement that the man who executed Hilālī was named **ميث الله**, and that **ميث الله كفت**, the chronogrammatic value of which is 936, formed the *Tārīkh* of the poet's death. Another copy of the same *Tuḥfa-i-Sāmī*, dated A.H. 971, gives the poet's death in A.H. 939 = A.D. 1532, and this date is also found in *Ātash Kadah*. See also Rieu, ii., p. 656; Sprenger, *Onde Cat.*, p. 426; *Ethé*, *Bodl. Lib. Cat.*, No. 1019; *Ethé*, *India Office Lib. Cat.*, No. 1423; W. Pertsch, *Berlin Cat.*, pp. 147, Nos. 3 and 701, No. 38; G. Flügel, i., p. 593; J. Aumer, p. 35.

For further notices on the poet's life, see *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 359; *Haft Iqlim*, fol. 305^b; *Majma'un-Nafā'is*, vol. ii., fol. 534^b; *Majma'ul-Fuṣṣḥā*, vol. ii., p. 55, etc.

The *diwān* of Hilālī has been lithographed in Lucknow in A.H. 1263 and 1281, and in Cawnpore, A.H. 1281.

This copy of the *diwān* contains only *Gāzals* up to the letter ج, and breaks off abruptly with the line:—

ای اجل سوی هلاکی بهر جان بردن میا
زانکه عاشق کاه مردن جان بجانان میدهد

The *Gāzals* are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary *Nasta'liq*.

Not dated, apparently 18th century.

No. 229.

fol. 70; lines 12; size $8\frac{1}{2} \times 5\frac{1}{4}$; 6×3 .

دیوان لسانی

DÎWÂN-I-LISÂNÎ.

Beginning with *Ghazals* in alphabetical order:—

زهی عشقت بیاد بی نیازی داده غرمدها
غم فتراک شوقست سرکشانرا طوق گردنها

مولانا وجیه، Wajih-ud-Din 'Abd Ullah, poetically called Lisâni, was originally from *Shirâz*; but on account of his frequent residence in *Tabriz* he is sometimes called *Tabrizi*. He spent also a portion of his life in *Baghdâd*, which he is said to have left subsequently for *Hamadân*. Sâm Mirzâ, a constant companion of Lisâni, in his *Tuhfa-i-Sâmi*, fol. 103^b, says that the poet led the life of a pious *Darwish*, but he passes the following remark on the poetical compositions of the poet:—

... اشعار او شتر گریه واقع شده ...

Although Sâm Mirzâ, who says that he had the opportunity of reading Lisâni's poems occasionally, passes the above remark on the poems of the poet, yet Taqi Auhadi (fol. 638^a), who saw about ten thousand verses of Lisâni, gives him a high place among the poets of the latter period; and after observing that the poet adopted the style of *Hâfiz*, *Figâni*, and *Shahidi*, says that Lisâni was particularly well versed in *Qasidas* and *Ghazals*:—

خصوصاً غزل و قصیده چنان گفته که شاید و باید در معازلت
سر سازی بل معجزه پردازی فرموده

and that he was followed and imitated by *Sharaf*, *Sharifi*, *Walshi*, *Muhtashim*, and *Dumiri*.

It is said that Maulânâ Sharif of *Tabriz* (see No. 233 below), a pupil of Lisâni, being jealous of his master's celebrity, collected a number of frail verses from the *diwân* of his master, and sarcastically styled them as *صهو اللسانی* or *صهو السانی*.

In the beginning of the year A.H. 941 = A.D. 1534, when Shâh Sulaymân of Rûm was marching upon Tabriz, Lisânî died in the course of his prayer in the mosque of the city and was buried in Surkhâb. According to Khushgû, as stated by Sprenger (Oude Cat., p. 476), the poet died in A.H. 991 = A.H. 1583; but this seems improbable.

See, besides the references given above, Haft Iqlim, fol. 69^b; Majâlis-ul-Mu'minin, fol. 804^b; Riyâd-ush-Shurârâ, fol. 362^b; Khazâna-i-Amîrah, fol. 301^b; Khulâsat-ul-Afkâr, fol. 168^a; Âtash Kadah, p. 389; Makhzan-ul-Garâ'ib, fol. 745; Majma'-un-Nafâ'is, vol. ii., fol. 494^a; Natâ'ij-ul-Afkâr, p. 373; Nashtar-i-Ishq, fol. 1538, etc. Compare also Rieu, ii., p. 656^b; G. Flügel, i., p. 584; Hammer Redekünste, p. 391; and Erdmann, Z. D. M. G., xii., pp. 518-535.

The Gazals are followed by a few Mukhammasât, Muqatta'ât, and Rubâ'is at the end.

fol. 77^a. Muqatta'ât, five in number, beginning of the first:—

تا کی از توبه در جور و چقا بکشایند
تا یکی دفتر نزویر و ریا بکشایند

fol. 77^b. Two Qit'as, beginning of the first:—

یا من یکی ز بیضبران گشت کز چه رو
دوری کنی ز هر که بوصل تو مایلست

fol. 78^a. Rubâ'is, fourteen in number. The first two parts of the first two verses in the initial Rubâ'i, and the second two parts of the verses in the sixth and seventh Rubâ'is are pasted over with paper. The second part of the first verse of the initial Rubâ'i runs thus:—

ای معنی مشتی و هویدا همه تو

The third Rubâ'i clearly reads thus:—

کردیم الهی ز مناهی توبه
وز معصیت و نامہ مناهی توبه
دیدیم که فعل و قول مہومست و غطا
دست از همه شستیم الهی توبه

The copy ends with the following last Rubâ'i:—

ای غسته که شربت شفا میطلبی
درد دل خویش را دوا میطلبی
چون پرتویی از نور خدا درد دل تست
از دل طلب آنچه از خدا میطلبی

This copy does not contain more than one thousand verses in all.

A splendid copy, dated A.H. 972, written only thirty-one years after the poet's death by one Dûst Muḥammad.

The colophon runs thus:—

فروغ عن تسويد هذه الكتاب بنوفیق الملك الوهاب لعبد
المنذوب دوست محمد الكاتب بتاريخ شهر جميد الآخر سنة اثنا
وسبعين وتسعما

Written in a fine clear Nasta'liq, within gold-ruled borders, with a small faded frontispiece.

The MS. is pasted over with pieces of paper in many places.

No. 230.

fol. 198; lines 23; size 12 × 6; 9½ × 4.

The same.

Another copy of Lisānī's diwān containing Ġazals in alphabetical order.

Beginning:—

ز پارما چه عجب گر کند ملامت ما
که کنج میکند شد گوشه ملامت ما

This copy, a modern one, contains more than eight thousand verses. It is written in an ordinary careless Nasta'liq.

Dated 15th Shā'bhān, A.H. 1238.

No. 231.

fol. 484; lines 17; size $13\frac{1}{2} \times 8\frac{1}{2}$; $9\frac{1}{2} \times 5$.

کلیات اهلی شیرازی

KULLIYÂT-I-AHLÎ SHÎRÂZÎ.

The poetical works of Ahlî Shîrâzî.

The author of the *Şuhuf-i-Ibrâhîm*, fol. 99^v, says that Ahlî Shîrâzî was a friend of the celebrated philosopher Dawwânî who died in A.H. 908 = A.D. 1502, see Rien, p. 442^v. There is a great danger of the poet's being confounded with his contemporary namesakes, Ahlî Tûrânî, a pupil of Jâmi, who died in A.H. 902 = A.D. 1496, see *Safinah*, No. 4 (col. 212 in *Ethé*, *Bodl. Lib. Cat.*), and Ahlî Khurâsânî, who died in A.H. 934 = A.D. 1527, see Sprenger (*Onde Cat.*, p. 319), and Ahlî of Îrân, who flourished during the time of Shâh Tahmâsp, see *Safinah*, No. 75 (col. 214 in *Ethé*, *Bodl. Lib. Cat.*). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mir 'Alî Shîr, in imitation of the well-known artificial *Qasîdah* (قصیده مصنوعی) of Salmân, and sent it to the wazîr. The poem met with the highest approbation of the learned wazîr, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salmân. The poet's reputation was further established by the composition of his wonderful *Maqnawî Sîhr-i-Halâl*, in which he combined all the beauties of Kâtibî's two separate poems, the *Majma'ul-Bahrayn* and the *Tajnisât*, also called the *Dah Bâh*. Ahlî died at an advanced age in Shîrâz in A.D. 943 = A.H. 1530, and was buried in Muşallâ by the side of Hâfiz. Mullâ Mirak, a contemporary of Ahlî, gives the date of the poet's death in the following line of a versified chronogram:—

بادشاه شعرا بود اهلی

A *Ġazal* of the poet, with the following opening line (found on fol. 108^v in this copy), is said to have been inscribed on the poet's tombstone:—

چایم بروز واقعه پهلوی او کنید

او قیلۀ منست رغم سوی او کنید

For notices on the poet's life, see *Tuhfa-i-Sâmi*, fol. 102^a; *Ḥabib-us-Siyar*, vol. iii., Juz 4, p. 112; *Majālis-ul-Mu'minin*, fol. 603^a; *Haft Iqlim*, fol. 71^a; *Taqi Anḥadī*, fol. 99^a; *Majma'un-Nafa'is*, vol. i., fol. 8^a; *Riyāḍ-ush-Shu'arā*, fol. 22^a; *Makḥzan-ul-Garā'ib*, fol. 49; *Nashṭar-i-Ishq*, fol. 105; *Miftāḥ-ut-Tawārīkh*, p. 221; *Natā'ij-ul-Afkār*, p. 260. For further details of the poet's life and his works, see Sprenger, *Oude Cat.*, p. 320; Rien, *ib.*, p. 657; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1027 and 1028; *Ethé*, *India Office Lib. Cat.*, No. 1432; G. Flügel, *ib.*, pp. 585-587; *Cat. des MSS. et Xylographes*, p. 391; W. Pertsch, *Berlin Cat.*, p. 57; *Bland Century of Persian Ghazals*, No. 7, and Erdmann in *Zeitschrift des D. M. Q.*, xv., pp. 775-785.

Contents:—

I.

fol. 1^b. *Ghazals in alphabetical order.*

Beginning:—

ای حیرت صفات تو بند زبان ما
انکشت حیرتست زبان در دهان ما

II.

fol. 258^a. *A series of Rubā'is.*

Beginning:—

یارب گنه آلوده ز دنیا مبرم
بی وعده وصل خود بعتبی مبرم
پرورده لعنت تو بودم همه عمر
بی توشه رحمت هم ازینجا مبرم

III.

fol. 312^b.

سحر حلال

SIHR-I-HALÂL;

OR,

"LAWFUL SORCERY."

In this wonderful *Magṣawī* Ahlī has united both the artifices of metre and plays upon words found separately in *Kâtibī*'s two poems, viz., *Majma'ul-Baḥrayn* and *Tajnisât*—that is to say, this poem can be read in two different metres, viz., *مفتعلن* and *فاعلاتن فاعلاتن فاعلن*, and that the last words of both of the hemistiches of

a verse are the same but with different meanings. The poem deals with the love story of Prince Jâm and Princess Gul.

Beginning with a short prose preface:—

حمد و ثنای نا محدود و شکر نامحدود سزاوار صاعی
است آتھ

From this preface we learn that Ahll, being jealous of the celebrity of Kâtibi's above-named poems, made up his mind to surpass Kâtibi by composing the present Maṣnawî.

fol. 313^b. Beginning of the poem:—

ای همه عالم بر تو بی شکوه
رفعت خاک در تو پیش کوه

fol. 317^a. Beginning of the story:—

صاعی از آن مشربہ یاقوت ده
قوتم از آن مرلبہ یاقوت ده

IV.

fol. 329^a.

شمع و پروانه

SHAM'-U-PARWÂNÂH;

OR,

"CANDLE AND MOTH."

Another Maṣnawî. Beginning:—

بنام آنکه ما را از عنایت
دهد پروانه شمع هدایت

After praising God, the prophet, and 'Alî, the poet enlogises the king Sultân Ya'qûb Aq-Qayanlû (A.H. 884-896 = A.D. 1479-1490), to whom the poem is dedicated.

The story begins on fol. 334^a:—

حدیثی دارم از روشن دلی یاد
بسی شیرین تر از شیرین و فرهاد

In the epilogue the poet says that this Maṣnawî consists of one thousand and one distiches, and that it was composed in A.H. 894:—

چو از تعداد بر وقت مراد است
بنام حق هزار و يك فتاد است
مغن از بهر تاريسش كنم كم
بود ثم الكتاب الله اعلم

The chronogrammatical value of the words *ثم الكتاب* is equal to 894.

V.

fol. 357^v. A very short Maghawī styled here as *مشوړي در*
صفت مستون عمارت.

Beginning:—

چه لاهلست اين خجسته مستون
کز زمين سر رسانده بر گردون

VI.

fol. 359^v. *Qaṣidas*.

Beginning:—

الهي بسر دفتر حكمت الله
بني آدم آئينه قدرت الله

This section contains *Qaṣidas* in praise of God, the prophet, 'Alī, the Imāms, *Shāh Ismā'īl Ṣafawī*, *Sultān Ya'qūb*, *Sultān Muẓaffar*, *Shāh Qulī Beg*, *Shāh Akhī Beg*, *Mir Sharīf Jurjānī*, *Khafīz-ud-Dīn*, *Qāḍī Nizām-ud-Dīn Aḥmad*, *Mir Mu'īn-ud-Dīn Aḥmad*, *Sayd-ud-Dīn Mas'ūd* and *Malik 'Abd Ullāh*.

VII.

fol. 407^v. *Tarjībānds*.

Beginning:—

ای دهان و لب ز جان خوشتر
دهن از لب لب از دهان خوشتر

VIII.

fol. 409^v. *Muḥammasāt*.

Beginning:—

این همه عشم تو ای عاشق بیباک چیست ؟
دل ز عشم غاک شد این زهر بی تو پاک چیست

IX.

fol. 410.

متفرقات

Miscellaneous.

Beginning:—

زهی ز ساعز عیش تو دوستان دلشاد الخ

X.

fol. 411^b. Muqatta'ât.

Beginning:—

ایدل یغود بمیر کردی خلاص از انکه الخ

This section contains several Qit'as expressing the dates of the death of Khwājah Hasan, Shāh Mullā, Shāh Qulī, Khwājah 'Ain ud-Dīn, Mir Khān, Shaykh Muḥammad Lāhijī, Sayyid Sharīf, Khwājah Ishāq, and others.

XI.

fol. 419^b. Marṣiyah or elegies.

Beginning:—

وا حسرتا که دیدۀ حسرت پر آب شد
در ماتم حسین علی دل کیاب شد

It ends with a series of Tarkīb-bands, styled در ترکیب بند, which begins thus:—

آنالکه ره بمنزل مقصود برده اند الخ

On foll. 423^b–426^a is a repetition of the first twenty-nine Rubā'is found on fol. 258^a.

XII.

fol. 426^b.

ساقی نامه

SÂQÎ NÂMAH.

A series of Rubā'is in alphabetical order, with a short prose preface.

Beginning:—

بعد از حمد و ثنای جان آفرین و درود بر روان مسید
المرسلین الخ

Beginning of the first Rubā'ī on fol. 427^a:—

مادای قدحی که کار ساز است خدا
وز رحمت خود بنده لواز است خدا

XIII.

fol. 435^b. Another series of Rubā'īs, styled as رباعیات گنجینه, with a short prose preface.

Beginning:—

پوشیده نماد بر ارباب صورت و معنی که این بنده کم بضاعت
اهلی شیرازی الخ

Beginning of the first Rubā'ī on fol. 436^a:—

ای آنکه درت قیلۀ صاحب نظران الخ

These Rubā'īs describe the various cards of the game, and are written for a pack of cards. See Sprenger, *Oude Cat.*, p. 322; Rieu, *ii.*, p. 658; Ethé, *Ind. Office Lib. Cat.*, No. 1432, 5, etc.

XIV.

fol. 444^b.

معانی

A series of riddles on the names of the prophet, 'Alī, Ḥasan, Ḥusayn, Ja'far, Mūsī, and others.

Beginning:—

آب حیوان خوش بود آن لعل لب زان خوشتر است
در صفا آن لعل فاش از جوهر جان خوشتر است

XV.

fol. 446^a.

قصیده مصنوع اول در مدح علی شیر

A highly artificial Qasidah in honour of Mir 'Alī Shīr with a prose preface.

Beginning:—

حدی از حد افزون و سپاسی از قیاس بیرون سزاوار صانع
بیچون الخ

Beginning of the Qaṣīdah on fol. 447^a:—

نسیم کاکل مشکین کراسست چولتو نگار
 شمیم سنبل پر چین کجاست مشک تبار
 شمیم غیزد از آهو ولی که زین خوشتر
 نسیم گل وزد اما چین که عنبر بار

The chief subtleties in it are that all the words of two and two and three and three bayts, written in red ink, if connected, form altogether a new bayt of a different metre and different trope; for instance, from the above two bayts we can work out the following:—

نسیم کاکل مشکین کراسست غیزد ازین خوشتر
 شمیم سنبل پر چین کجاست ریزد چین عنبر

Besides this there are other subtleties described at length in Ethé, Bodl. Lib. Cat., No. 1027.

XVI.

fol. 458^a.

قصیده مصنوع دوم در مدح سلطان یعقوب

Another artificial Qaṣīdah in praise of Sulṭān Ya'qūb with a prose preface.

Beginning:—

حمد بیحد و مپاس یقیاس مر حضرت عزت را آن

Beginning of the Qaṣīdah on fol. 458^b:—

هوای جنت کویت نسیم عنبر بار
 فدای نکبت موبت شمیم مشک تبار
 ندید گلشن عالم چو سرو بالایت
 بنور در چمن حسن چولتو گل رخسار

XVII.

fol. 471^a.

قصیده مصنوع ثالثه در مدح شاه اسماعیل بهادر صفوی

A third artificial Qaṣīdah in honour of Shāh Ismā'īl Ṣafawī with a prose preface.

Beginning:—

حمد و سپاس صانعی را که فهرست قصیده موجودات و دیباچه
چریده کائنات الخ

Beginning of the Qaṣidah on fol. 472:—

هوای گلشن کویت نسیم باد بهار
گدای غرمین مویت تنعیم مشک تبار
مگر کشود در جان هوای آن سر کوی
که بوی عنبر سارا دمید از آن گلزار

The last two Qaṣidas are also full of subtleties described in detail in Ethé, Bodl. Lib. Cat. (*loc. cit.*).

These Qaṣidas are very close imitations of the artificial Qaṣidas of Salīmān of Sāwah, whom the poet mentions in the preface of his first artificial Qaṣidah.

Written in ordinary Nasta'liq, within coloured borders, with an ordinary frontispiece and a double-page 'unwān at the beginning.

Not dated, apparently 17th century.

No. 232.

fol. 101; lines 15; size $8\frac{1}{2} \times 5$; $7\frac{1}{2} \times 3\frac{1}{2}$.

دبوان میرم سیاه قزوینی

DÎWÂN-I-MÎRAM SIYÂH.

A good copy of the dîwān of Miram Siyâh. Miram Siyâh, who also adopted the poetical title of Pîr, میرم سیاه قزوینی متخلص به پیر, was originally a native of Qazwin, but on account of his frequent residence in Herât, he is generally known as "Miram Siyâh of Herât." According to Taqî Auhadi, fol. 694^b, and the author of the Riyâḍ-ush-Shu'arâ, fol. 379^a, he was a disciple of Bâbâ 'Alî Shâh Abdâl and belonged to the Malâmatîyah sect, that is, the sect of the Šâfis who are apparently sinful but religious at heart. To this the poet himself refers thus on fol. 93^b of this copy:—

ای شمع ز عاشقان شیدا بگریز
 وز درد کسان بی سرو پا بگریز
 از کوچه عافیت میاجانب ما
 ما اهل مذمتیم از ما بگریز

Sām Mirzā, in his *Tuḥfa-i-Sāmi*, fol. 129^b, says that Miram Siyāh of Herāt was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses; while Amin Rāzi (*Haft Iqlim*, fol. 199^b), in defending the poet, states that Miram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet's demise has not been fixed by any biographer. Dr. Rien in his *Supplement*, p. 221, on the authority of Sām Mirzā's *Tuḥfa-i-Sāmi* (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said *Taqdirah*, and Dr. Ethé in his *India Office Library Cat.*, No. 2061, probably on this statement of Dr. Rien, asserts that Miram was still alive in A.H. 957. But in the two copies of the said *Tuḥfa-i-Sāmi* in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sām Mirzā died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in *Māwarā-un-Nahr*. It is clear that Miram was still alive in the reign of Humāyūn (A.H. 937-963 = A.D. 1530-1556), at least in the beginning of it, as we can conclude from the poet's letters addressed to this emperor. Miram also corresponded with Sulṭān Ḥusayn Mirzā (A.H. 873-911 = A.D. 1468-1505), Bābar (A.H. 899-937 = A.D. 1493-1530), Shāh Ismā'il Šafawī (A.H. 909-930 = A.D. 1503-1523), Ḥusayn Wa'iz Kāshifī (d. A.H. 910 = A.D. 1504), and other contemporaries of these well-known persons. A copy of Miram's correspondence with the above-named persons, *انشاء میرم* *سیاه* is noticed in Ethé, *India Office Lib. Cat.*, No. 2061.

For notices on the poet's life, see, besides the references quoted above, *Majma'-un-Nafā'is*, vol. ii., fol. 458^b; *Khuḷāṣat-ul-Afkār*, fol. 189^b; *Makhzan-ul-Ġarā'ib*, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this *diwān* in A.H. 911 = A.D. 1505:—

این نسخه که همجو روی خود کرد سیاه
 در لحد و یازده بانام رسید

The contents of this copy closely agree with those of the *Rien Supplement*, p. 221.

Begins with the following *Tarjīband* followed by a preface:—

عشق سلطان بی نشان آمد
مالک الملک لا مکان آمد

The burden runs thus:—

غیر یکذات در دو عالم کو
لیس فی الکائنات الا هو

The preface begins thus on fol. 3^b:—

حمد ییصد دانائی را که صورت نظم بدیع کائنات رقمزده کلک
تصویر اوست آن

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sa'di and other Ṣūfī poets, and that he has, like them, represented pure Ṣūfī thoughts under the veil of senesal expressions.

Gazals in alphabetical order, beginning on fol. 4^a:—

ای لطف تو رهنمای هر گمراهی
وز سر تو آگه دل هر آگاهی

Maqatta'at, beginning on fol. 89^b:—

شیئی گفت میرم بعد پاره
که بود از رخس ماه تابان خجل

Rubā'is, beginning on fol. 93^a. (Obscene.)

The initial *Rubā'i*, beginning with the line—

ای قادر قیوم رفیع الدرجات آن

quoted in *Rien Supplement* *ibid.*, is the second here.

Another prose preface, followed by a new series of *Rubā'is* similarly indecent; beginning of the preface on fol. 97^a:—

اما بعد چنین گرید غرق دریای گناه ابلیس یا تلخیص گمراه
میرم سیاه آن

This collection of the Rubā'is is alphabetically arranged and seems to be incomplete, as the MS. ends with a Rubā'i ending in the letter ن.

A diwān of Miram with a different beginning is noticed in Ethé, Bodl. Lib. Cat., No. 1029.

Written in a clear Nasta'liq, within gold and coloured-ruled borders.

Not dated, apparently 17th century.

No. 233.

fol. 34; lines 15; size $6\frac{3}{4} \times 4\frac{3}{4}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

دیوان شریف تبریزی

DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare diwān of Sharîf-i-Tabrizî containing Gâzals in alphabetical order.

Beginning:—

ای نعل تمنا قد رعناي تو ما را
 از پای در افکند تمناي تو ما را
 چون چاک نازیم گریبان که چو لاله
 برخاک نشاند آتش سوداي تو ما را

Maulânâ Sharif of Tabriz, مولانا شریف تبریزی, a pupil of the celebrated Lisânî (see No. 228 above), flourished during the reign of Shâh Tahmâsp Safawî (A.H. 930-984 = A.D. 1524-1576). Although a poet of great distinction Sharif is seriously condemned by his biographers for being ungrateful to his master Lisânî, some of whose weak poems he collected and mischievously styled *مہو اللسان*. The author of the *Âtash Kadah*, p. 446, states that Haydari, another pupil of Lisânî and a bitter enemy to Sharif, composed the *لسان الغیب* in defence of his master and in answer to Sharif's *مہو اللسان*. (Haydari came to India and was introduced to Akbâr by Mir Muḥammad Khân Ankâ, governor of the Panjâb, who died in A.H. 983 = A.D. 1575. He left a diwān and a Maṣnawî in imitation of Sa'dî's Gulistân. See *Haft Iqlim*, fol. 333.)

On one occasion Sharif addressed a Qasidah in praise of Ġiyās-ud-Din 'Alī Shirāzi, known as Ġiyās Kahrāb, a distinguished officer in the court of Shāh Tahmāsp Šafawī, but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king, and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif, the king personally read the Qasidah, which he took to be a mere jest. The poet, however, addressed another Qasidah to Ġiyās as an apology, and was in return handsomely rewarded.

Sām Mirzā says that while he was in Ardabil, Sharif died there of plague in A.H. 956 = A.D. 1549. Taqi Kāshī (Sprenger, Onde Cat., p. 22, No. 231) places the poet's death in A.H. 957 = A.D. 1550.

Notices on the poet's life will be found in Tuḥfa-i-Sāmī, fol. 120^a; Haft Iqlīm, fol. 331^a; Taqi Anḥadī, fol. 361^a; Majma'un-Nafā'is, vol. i., fol. 233^a; Riyāḍ-nagh-Shu'arā, fol. 198^a; Yad-i-Bayḍā, fol. 107^a; Khazāna-i-Āmirāh, fol. 198^a; Makhzan-ul-Ġarā'ib, fol. 400; Nashṭar-i-'Ishq, fol. 897; Ṣuḥuf-i-Ibrāhīm, fol. 443^a; Ātash Kadah, p. 446; Natā'ij-ul-Afkār, p. 232, etc.

The MS. ends with the following line:—

مردم چو شریف از ستمت زنده شوم باز
گر چند قدم در پی تابوت من آئی

Written in ordinary Nasta'liq, within coloured borders.

Dated A.H. 994.

Scribe سعد الدین

No. 234.

fol. 69; lines 12; size 8 × 4½; 4½ × 2½.

دیوان حیدر کلوج

DÎWÂN-I-HAYDAR-I-KALÛJ.

The lyrical poems of Haydar-i-Kalāj, consisting of Gazals in alphabetical order and a few Rubā'is at the end.

Beginning:—

ای در دو جهان دولت وصلت هوس ما
وصل تو بصد گوته هوس ملتبس ما
ما هسته دلان داد دل خود ز که خواهم
چون نیست کسی غیر تو فریاد رس ما

Haydar-i-Kalâj, *حیدر کلج*, was, according to Sâm Mirzá and other reliable authorities, a native of Herât in *Khurâsân*. Wâlih in *Riyâd-ush-Shu'arâ*, fol. 96^b, in supporting the above statement, quotes the following verse of the poet (not found in this copy):—

حیدر از خاک غرامان کرد آهنگ عراق
گرچه مایل جانب عویان تبریز آمده

But unfortunately, the above verse simply means "From *Khurâsân* Haydar intended to go to 'Irâq,' and does not necessarily imply that the poet was a native of *Khurâsân*.

Haydar was born during the reign of *Shâh Ismâ'il Şafawî I.* (A.H. 907-930 = A.D. 1502-1524), and his celebrity as a poet was fully established in the reign of *Shâh Tahmâsp Şafawî* (A.H. 930-984 = A.D. 1524-1576).

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age; and it is said that he excelled most of his contemporaries in lyrical poems and occasional extempore verses. The author of the *Makhzan-ul-Garâ'ib*, fol. 193, says that Haydar used to carry writing materials about with him, and when-ever any verse occurred to him he asked the passers-by to note it down. In his early days he took to the profession of a baker, and hence is known as *Haydar-i-Kalâj*. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sâm Mirzá says that Haydar's *Gazals* excelled his other compositions and that the poet has left about ten thousand verses. The author of the *Khulâsat-ul-Afkâr*, fol. 50^e (margin), mentions having possessed a copy of the poet's *diwân* containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqî Kâshî (*Oude Cat.*, p. 22) and other reliable authorities, in A.H. 959 = A.D. 1551.

For notices on the poet's life, see *Majma'-un-Nafā'is*, vol. i., fol. 116^b; *Ātash-Kadah*, p. 202; *Shūhuf-i-Ibrāhīm*, fol. 234^r; *Natā'ij-ul-Afkār*, p. 120. See also Sprenger, *Oude Cat.*, p. 423; *Ethé*, *Bodl. Lib. Cat.*, No. 1030; *Rieu*, ii., p. 736^r. A short extract from his *diwān* is noticed in *J. Anmer*, p. 22, l. 3.

fol. 67^r. Beginning of the *Rubā'is*, fourteen in number:—

از عمر عرض وصال جان بود است
 و ز مرگ نشان فراق حرمان بود است
 من روز سیاه می شنیدم همه عمر
 آن روز سیاه شام هجران بود است

The MS. ends with the following *Rubā'i*:—

بر دل در مرحمت کفائی چه شود
 با من بسر عنایت آئی چه شود
 چون در قدم تسک شقای همه رنج
 یک لحظه قدم رنج نمانی چه شود

The *Maṣnawī*, consisting of fifty bayts, noticed in *Ethé*, *Bodl. Lib. Cat.*, *loc. cit.*, is not found in this copy.

This splendid copy, transcribed only eight years after the poet's death, is written in a beautiful minute *Nasta'liq*, within gold and coloured borders, with a small artistic frontispiece. The original folios have been placed in various coloured new margins.

Several seals of 'Abd-ur-Rashīd Daylamī, 'Ināyat Khān, and of other 'Umarās of Shāh Jahān's court, are affixed on the title-page.

Dated A.H. 967.

No. 235.

fol. 399; lines (centre column) 14; (marginal column) 28;
size $9\frac{1}{4} \times 5\frac{1}{4}$; $7\frac{1}{4} \times 3\frac{1}{4}$.

بیہجت المباحیج معروف بہ کتاب معجزات

BAHJAT-UL-MUBÂHIJ,

KNOWN AS

KITÂB-I-MU'JIZÂT.

A Maṣnawī poem in the metre of Jāmī's Yūsuf Zalkhā, dealing with the miracles performed by the prophet, 'Alī and other Shī'ah Imāms, with some other important incidents connected with their lives.

By Ḥayratī of Tān.

Beginning:—

الہی از دل من بند بردار
مرا در بند چوں و چند مگذار

Mawlānā Ḥayratī, مولانا محمد تقی الدین خیرتی التوئی, as stated by himself, as well as by Amīn Rāzī in his *Haft Iqlīm*, fol. 233^v, Āzād in his *Khazāna-i-Āmirab*, fol. 138^v, Āḍar, in his *Ātash-Kadah*, p. 95, and some others, was a native of Tān; but the fact that the poet was brought up in Merv and died in Kāshān has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the *Makḥzan-ul-Garā'ib*, fol. 104, fixes Bukhārā as the birthplace of the poet. Ilāhī, in his *عزیمہ گنج* (Sprenger, *Onde Cat.*, p. 75) calls the poet a native of Merv. Others style him as Ḥayratī Samarqandī (see Blochmann's translation of *Ā'in-i-Akbarī*, vol. i., p. 187). Again Ārzū, in his *Majma'un-Nafā'is*, vol. i., fol. 122^a, makes the poet a native of Māwarā-un-Nahr (Transoxania), and is of opinion that there were two other poets of this name, viz., Ḥayratī Kāshānī and Ḥayratī Samarqandī. Āzād in his *Khazāna-i-Āmirab*, *loc. cit.*, says that Mirzā 'Alā-ul-Daulah Qazwīnī, a contemporary of Ḥayratī, in his *Nafā'is-ul-Maāsir*, compiled A.H. 979-982 = A.D. 1565-1574, calls Ḥayratī a native of Tān. However, Ḥayratī flourished during the reign of Shāh Tahmāsp Sālawī (A.H. 930-984 = A.D. 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.

Being a fierce *Shī'ah* of the most bigoted nature he conceived a bitter hatred against the Sunnis, and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of *Shāh Tahmāsp*, being jealous of the poet's position, took some of those satirical verses to the king and alleged that *Hayratī* was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king, *Hayratī* fled to *Gilān*. He, however, regained royal favour by composing a beautiful *Qasīdah* in praise of 'Ali, in whose name he supplicated the mercy of the king.

The poet subsequently went to *Kāshān*, where he died by a fall from the roof of his house on the 5th of *Ṣafar*, A.H. 961 = A.D. 1554. This date is fixed by his contemporary *Muhtashim* in the following versified chronogram:—

بدوستي علي رفت و بهر تاريخش
شفاعت علي آمد در عالم بالا

The words *شفاعت علي* are equal to 961.

Another chronogram expressing a more precise date is:—

سال فوتش چو خواستم گفتند
او بهاد صحرایام افتاد

The chronogrammatical value of the second line is 961.

The author of the *Ātash-Kadah* gives a later date of the poet's death, viz., A.D. 970 = A.D. 1562. (See *Ethé, Bodl. Lib. Cat.*, col. 267, No. 148.) Still later is the date given in the *Safinah* (see *Ethé, Bodl. Lib. Cat.*, col. 219, No. 259), where it is stated that the poet died in A.H. 980 = A.D. 1581 on a journey to *Kashmir* in *Akbār's* reign.

Besides the present work the poet has left a *diwān* (see *Sprenger, Oude Cat.*, p. 424; *Rien*, p. 874; *Ethé, Bodl. Lib. Cat.*, No. 1031; *Ethé, Ind. Office Lib. Cat.*, No. 1435, etc.). He is also said to have left another *Maṣnawī*, called *مشنوی گلزار*, in imitation of *Sa'dī's Bāstān*. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see, besides the references given above, *Tuhfa-i-Sāmi*, fol. 103^b; *Riyāḍ-nash-Shurā'a*, fol. 101^a; *Nashtar-i-Isḥāq*, fol. 452; *Shuhuf-i-Ibrāhīm*, fol. 230^a; *Notā'ij-ul-Afkār*, p. 120; *Khulāṣat-ul-Afkār*, fol. 226^a, etc.

In the prologue of the poem, fol. 9^a, the poet, after praising God, the prophet, and 'Ali, says that he had already immortalized his name by his *Qasīdas*, *Gazals* and *Rubā'is*, but had a long-felt desire to compose a *Maṣnawī* poem. One day when he was present in the court,

a man from Shiráz came with a book entitled Bahjat, dealing with the lives and miracles of the prophet, 'Alī, and other holy Imāms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in *Rieu Suppl.*, No. 303.

In the epilogue the poet draws a comparison between the *Shāh Nāmāh* of Firdausi and his present work, and says that he has dealt with the true and sacred accounts of the prophet, 'Alī, and other holy Imāms, while Firdausi has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered:—

هم از اعجاز این ابیات فاخر
کتیب معجزات آمد باخر

The words *کتاب معجزات*, which are the Imālah of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses:—

چو دل در فکر تعین عدد شد
دو باره ده هزار و هشتصد شد

Written in a fair Nasta'liq, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st Dulhijjah, A.H. 1055.

No. 236.

fol. 378; lines (centre column) 14; (marginal column) 28;
size $9\frac{1}{2} \times 5\frac{1}{4}$; $7\frac{3}{4} \times 3\frac{1}{4}$.

The same.

Another copy of Hayratī's *Kitāb-i-Mu'jizāt*, identically the same as the preceding copy.

Beginning as above.

The MS. bears several seals of Wajid 'Alī Shāh, the last king of Oude, with the usual inscription:—

حاتم واجد علی سلطان عالم بر کتاب
ثابت و پر نور بادا تا فروغ آفتاب

Written in ordinary Nasta'liq, within gold and coloured-ruled borders, with an illuminated frontispiece. The headings are written in red.

Dated, 17th Jamādī II., A.H. 1075.

Scribe محمد ثقیل کشمیری

No. 237.

fol. 34; lines 14; size $9\frac{3}{4} \times 6$; $7\frac{1}{2} \times 4\frac{1}{2}$.

دیوان مرزا کامران

DÎWÂN-I-MIRZÂ KÂMRÂN.

An exceedingly valuable and unique copy of the *dîwân* of Mirzâ Kâmrân, brother of the Emperor Humâyûn, bearing the autographs of the Emperors Jahângîr and Shâh Jahân, and the seals and signatures of many distinguished nobles and officers of the courts of Akbar, Jahângîr, Shâh Jahân, and others. This splendid copy is the handiwork of the celebrated calligrapher Maḥmûd bîn Ishâq ash Shihâbî of Herât, who wrote it during the lifetime of the author.

According to the author of the *Mirât-ul-Âlam*, fol. 417^b, Maulânâ Khwâjah Maḥmûd was a pupil of the celebrated calligrapher Mir 'Alî (for life see No. 195 above). Maḥmûd was well skilled in writing bold as well as minute hands, and had also a taste for poetry. Being unable to cope with the superior talents of his master, Maḥmûd very often circulated his own handwritings and poetical compositions in the name of Mir 'Alî, who alludes to this in the following *Qit'ah* quoted in the *Mirât-ul-Âlam* (*loc. cit.*):—

خواجہ محمود آلکہ یکچندی
بود شاگرد این حقیر فقیر
بہر تعلیم او دلم خون شد
تا عطش یافت صورت تحریر

در حق او گرفته تقصیری
لیک او هم نمیکند تقصیر
مینویسد هر آنچه از بد و لیک
جمله را میکند بنام فقییر

See also 'Ālam Arā-i-'Abbāsī, fol. 74.

The diwān consists of Ġazals, Qit'as, Fards, Rubā'is and Magnawis in Persian and Turki arranged in alphabetical order.

Contents:—

Under the alphabet الف are six Ġazals, the first four in Persian and the last two in Turki.

Beginning:—

چون بمقصود نمود همه کسی رهبر ما
بعد ازین خاک در پیر مغان و سر ما
کار ما چون ز در بسته زاهد نکشود
بو کزین پس ز غراوات کشاید در ما
بارگی مست و شب تیره و رهزن (کمین
وای اگر هادی لطفت نمود رهبر ما الخ

The second Ġazal, beginning with the line حسن تو دمبدم افزون بادا, is referred to in the appendix.

The third begins thus on fol. 2^a:—

با رقیبان همدم و همراز دیدم یار را
یارب آسمان کن بمن این حالت دشوار را

The fourth one, in which the prince makes a تضمین on some of the verses of Ḥafiz, consists of four verses and wants the Maqta'. It runs thus:—

ای کافر میخواره بی پاک خدا را
رحمی بکن این سوخته بی سرو پا را
از اشک چو سیمم دل تو نرم نگردد
سیمین ذقنا سنگ دلا لاله عذارا

دارم طمع گوخته چشمنی ز تو یعنی
خوش کن به نگاهی دل غم پرور مارا . . . الخ

The fifth and sixth are Turki; beginning of the fifth:—

دهی هودره دین حسنونک هویدا
جبالیک آفتاب عالم آرا

Under the letter **ب** are six *Gazals*; one (the first) in Persian and the remaining five in Turki; beginning on fol. 3^a:—

بی تو نایاب شد از ملک دلم طاقت و تاب
خسرو عالم چالی و جهان از تو خراب

The *Maqta'* is wanted in each of the last three *Gazals*.

The letter **م** consists of six *Gazals*; four (the second, third, fourth, and the fifth) in Persian and the first and the last in Turki. The second one runs thus on fol. 4^a:—

باز دامان خود آن سرو بیلا زده است
کس بدامانش مگر دست تمنا زده است
کشش عشق بود آنگه مه کنعانی
عاقبت دست بدامان زلیخا زده است . . . الخ

The third begins thus:—

حلقه زلف پریشان تو بی چیزی نیست
عمره لبرکس فتان تو بی چیزی نیست

The fourth begins thus:—

آمودگی خسته دلان از مستم او مست
خوشحالی ماتم زندگان از الم او مست

The fifth consists of only three verses with the following *Maqta'*:—

کز تو چاکست دلم پاک نیست
نیست دلی کز غم تو چاک نیست

The *Maqta'* is wanted in the fifth and sixth.

Out of the seven *Gazals* under the letter د, the first one is Turki and the remaining are Persian.

Beginning of the second *Gazal*, consisting of four verses, fol. 5^b :—

منبل و گل در بهار عارضت با هم دمید
کس بهار این چنین در کلشن عالم ندید
پردہ افکندی ز رخ بازار مه رویان شکست
مهر چون پیدا شود گردد کواکب لاپدید

The third, consisting of three verses, begins thus :—

رسید مژده که ایام وصل یار آمد
گذشت فصل دی و موسم بهار آمد

The fourth consists of the following two verses :—

تا این دل شیدائی در قید چنوں افتاد
هر راز که بهیستم از پردہ برون افتاد
بیمار عم هجران در بزم وصال تو
مشکل که رسد روزی زیسان که زیون افتاد

The fifth consists of three verses, the last one being Turki; beginning :—

در رخسار و قند شدم بهره مند
زهی طالع سعد و بصت بلند

The sixth also consists of three verses, and begins thus :—

چشم بر راه تو داریم و شد ایامی چند
وقت آن شد که نهی جانب ما کامی چند

The seventh begins thus :—

چیست دنیا بنای بی بنیاد
چیست گردون مدار مست و نهاد

The seventh, consisting of three lines, begins thus :—

هر که که جمال تو مرا در نظر آید
صد لاله جانکاه ز جام بدر آید

The Maqta' is wanted in each of the above Persian Gazals. The letter ر consists of only Turki Gazals, which are seven in number. The first begins thus on fol. 7^a:—

فیلب چہر نکدا وجہ اللہ فی منظور
عیان بولدی مہکا نور علی نور

Under the alphabet ر are only two Turki Gazals; the first begins thus on fol. 8^b:—

فروغ چہر لک ابرور صبح دیک جہان افروز
طلوع حسنولک ابرور افتاب عالم سوز

The only Gazal under the letter ق begins thus on fol. 9^a:—

لالہ و کل روزگاری حسن و جمالینک جہ یوق
مرو صبور لقی تازہ لبالینک جہ یوق

Under the letter ک are seven Gazals, six in Turki and one (the first) in Persian. The Persian Gazal consists of only the following three verses on fol. 9^b:—

ای جہان از تو ہویدا و تو از عالم پاک
ہست در معرفت ذات تو عاجز ادراک
دست در حیل متین کرمست خواہم زد
روز مصر کہ سر خویش بوارم از خاک
شعلہ شمع دروہم بجہان آتش زد
من کہ از سوز درون آہ زدم آتشاک

Under the letter ل are three Gazals; one (the first) in Turki and the last two in Persian. The first Persian Gazal begins thus on fol. 11^b:—

بکام غیر شد لعل وی ای دل
شد آب زندگانی زہر قاتل

The Maqta' runs as follows:—

غمبت را کامران در دل نہشتہ
کہ باشد کنج را و ہوائہ منزل

The second runs thus:—

مرا چون کوه دردی از تو بر دل
چه سان بارشتر بندم بمصل
رزلف او کسستن چون توانم
چو دل بستم بان مشکین صبا میل الخ

Two *Gazals* under م, the first one in Persian, the second in Turki.
The Persian *Gazal* runs thus on fol. 12^a:—

کند میل غم هجران تو از بیادم
ظرفی کن که براد تو را پا افتادم
غاک کستم بر راه تو بر من بگذر
بیش ازان دم که دهد باد فنا بر بادم

Seven *Gazals* under the letter ن; the first four in Turki and the last three in Persian. The first Persian *Gazal* consists of the following three verses on fol. 13^a:—

ای قد رحنای تو سرو گلستان حسن
روی دلارای تو لاله بستان حسن
روی غرض مهوضت تازه کل باغ لطف
سرو قد دلکش لعل گلستان حسن
شمس و قمر را نمائد ماه رخا رویشی
تا تو بر آوردی سر ز گریبان حسن

The second consists of the following two verses:—

رفته رقیب از درت کم شده اندوه من
حمد خداوند را اذهب عنا العزن
بار زلیخای شب موی صیه را کشاد
زانکه بپاه او افتاد یوسف کل پیرهن

The third, with the following three verses, runs thus:—

بیلا بلالی بچشم آفت دین
 برخ مه لثانی بشد سرو صمیمین
 سر رشته عیش آید بدستم
 بدستم اگر افتد آن زلف مشکین
 بکفتم کدای توام غنچه زد کشت
 کدا را چه نسبت بود با سلطانین

Under the letter *س* is only one Turki *Ghazal*, which begins thus on fol. 13^b:—

آه کیم آکه ایمان داغ نهالندین اول ماه . . . الخ

Under the alphabet *ی* are nine *Ghazals*; the first six in Turki and the last three in Persian. The first Persian *Ghazal* runs thus on fol. 15^a:—

زیسانکه جمال خود آراسته می آئی
 در زهد شکست آری در عشق بیفزائی
 چون چهره بیارائی رخساره برافروزی
 خود کوی کجا مالد آئین مشکبائی . . . الخ

The second, consisting of four verses, runs thus:—

زهی بزلّف و رخت صد هزار زیبائی
 هزار شوق ز تو در دل تماشاائی
 شکیب بی تو کسی چون کند که پیش لب
 بیاد رخت همه مایه شکیبائی . . . الخ

fol. 16^a–19^a. *Fards* or single verses. These *Fards* may be divided into two kinds (each of which is arranged here in alphabetical order) like those of the *Diwān-i-Āshnā* noticed in *Ethé, India Office Lib. Cat.*, No. 1584, viz.:—

(a) *ابیات فرد مطلع*. Under this heading are thirty verses in all, of which nineteen are Persian and the remaining Turki. The first two, which are Persian, run thus:—

ای شده خاک درت در نظرم تولیا
 رخت صبروی برفت بی تو بیاد هوا

The second :—

دوش دیدم با رعایان همشین دلداری
چون برون آرم ز خاطر این چنین ازار را

(b) *ایات فرد غیر مطلع*. Consist of fourteen verses, of which only four are in Persian and the remaining in Turki, and begin with the following Persian verse, on fol. 18^v :—

گر نبوشیدی رخس را زلف شیگون کی شدی
این چنین روز سیاه و حالت درهم مرا

The last verse runs thus :—

پیش قد تو پیشه با همه شرمندگی
تکیه بر گل کرده و بهر ادب بر خاسته

fol. 19^v-20^v. *Qit'as*, six in number; the first, third, and the last are Turki, and the remaining Persian.

The second runs thus :—

ای برادر ز من شنو مضمی
که ازان بهره ور شوی شاید
دل بکار جهان منه که ازان
بار عم بر دل تو افزاید
کار عشقی بساز ورته ترا
کار و بار جهان چه کار آید

The fourth :—

ای که در شیوه خلاف من
شهره شد در جهان فساله تو
تا کنون بر خلاف عهد اگر
بعد ما از تو شد بهاله تو
این زمان عم خلاف میگوئی
آزمودیم تا بهاله تو

The fifth:—

ای آنکه بهر محفل و مجلس بهمه کس
با سینه پر کین رخ پرچین بدر آئی
گفتی که گرفتست دل از خانه عمرم
و گرفتست کزین خانه چو کین بدر آئی

fol. 20^a-23^a. Rubā'is, thirty in all; out of these only four Rubā'is, viz., the sixteenth, seventeenth, eighteenth, and the last, are Persian, while all the remainder are Turki.

The sixteenth Rubā'i runs thus:—

در آرزوی قد تو دالی کشتم
از فکر دو ابرویست هلالی کشتم
اندر هوس لب و میانست جانا
القصه من غسته خیالی کشتم

The seventeenth begins thus:—

شوخی که همیشه می کنی جور و مستم
جز جور و مستم نمیکنی لطف و کرم الخ

The eighteenth:—

ای باد بان یار سلامم برسان
در غلوت وصل او پیامم برسان
بر صبح وصال و شام زلفش بگذر
یعنی که دعای صبح و شامم برسان

The last:—

یارب ز کرم دری برویم بکشای
رنگ غیر از دل عزیزم بزدای
پیوند من از جمله عادی بکسل
از هر دو جهان سوی خودم راحتمای

fol. 23^b-34^a. Short Maḡnawī poems. There are about eighteen Maḡnawī poems, of which only four, which are very short, are Persian.

The first Persian Maṣnawī poem, consisting of six lines, begins thus on fol. 29^a:—

مغن پرداز این شیرین حکایت
چنین کرد از کهن پیران روایت
زلیخا کز مه کنعان جدا ماند
به مصتهای دوری مبتلا ماند الخ

It should be observed here that the verses of the above Maṣnawī poem closely correspond with the *Yūsuf-Zalikhā* of Jāmī. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jāmī.

In one place of the *Yūsuf-Zalikhā* (Cal. Edn., p. 118) we read:—

مغن پرداز این شیرین فسانه
چنین آرد فسانه درمیانه

Again, on p. 134 we find the following:—

چمن پیرای باغ این حکایت
چنین کرد از کهن پیران روایت

The second Persian Maṣnawī poem, of five verses, begins thus:—

تا چه سازد جهان بی سروین
غافل از مکر آسمان کهن
رفت کارم ز دست و دست از کار
لیست کارم بغیر ناله و زار الخ

The third one of six lines runs thus on fol. 30^a:—

مه لوغم شدند ابرویت
لاله غولین جگری از رویت
کل ز دست تو گریبان زده چاک
بی تو انداخته خود را بر خاک . . . الخ

The fourth one is a *Ṣafī* *ṭamē*, and consists of nine verses. It begins thus:—

بیا صاغی آن می که جان پرورست
 که جان عزیزی مرا در غوروست
 بمن ده که دوران بکین منست
 بی قصد جان عزیزی منست . . . الخ

The *diwān* ends with a short prose epilogue in Turki intermixed with verses.

The colophon reads thus:—

تمت دیوان حضرة الاعلی حفظه الله تعالی عن الافات و
 البلايا علی يد العبد الضعیف مصمود بن اسحق الشهابی البهروی
 علی طریق الاستعجال

The words *البلايا و الافات* clearly show that Kāmran was alive when this copy was written.

On fol. 1^o the autograph of the emperor Jahāngir runs as follows:—

الله اکبر

دیوان میرزا کامران که عم پدر بزرگوار منست بقط مصمود
 اسحق شهابی حرره نور الدین محمد جهانگیر شاه اکبر سنه ۲۰ جلوس
 موافق ۱۰۳۴ هجری

On the right-hand side of this is the following note by the emperor Shāh Jahān in his own handwriting:—

هو

الممد لله الذي انزل علي عبده الكتاب حرره شاه جهان
 ابن جهانگیر شاه بن اکبر شاه

The following note on the same folio says that this copy was also in the possession of Nūr-un-Nisā Begam, the wife of Jahāngir:—

قیمت اموال نواب نورنساء بیکم
 می مهر

On the fly-leaf at the end one note reads thus:—

تحويل جناب شيخ فيضي از بابت تحويل مير محمد تقى بسارنج
۳۷ شهر ذالحج ۹۹۰ عرض دیده شد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS.:—

۲۷ شوال ۱۹۰ منده از وجوه محافظان تحويلدار متوفى تحويل محمد
حافظ منده . .

Besides these there are numerous seals and notes showing that the MS. passed through the hands of Mun'im Khān Khān Khānān, Maymanat Khān, Muhammad Salih, Muhammad 'Alī, Khawajah Suhayl, Arshad Khān, Muhammad Bāqar, Nūr Muhammad, 'Abd-Ullāh Chalāpi, and many other distinguished nobles and officers of the Courts of the Mogul emperors.

Several notes bear the dates A.H. 984, 987, 990, 992, etc.

The copy is written in a beautiful clear Nasta'liq, within gold-ruled borders.

No. 238.

fol. 94; lines 12; size 9 $\frac{3}{4}$ × 6; 6 × 2 $\frac{1}{2}$.

دیوان شرف جهان قزوینی

DÎWÂN-I-SHARAF-I-JAHÂN-I-QAZWÎNÎ.

A valuable copy of the dîwân of Sharaf-i-Jahân.

Mirzâ Sharaf, better known as Sharaf-i-Jahân (according to Barbier de Meynard, Dictionnaire Géogr., p. 444, footnote, he is called Ashraf Jahân), مرزا شرف بن قاضی جهان بن سید سیف الدین السینی, the Qāḍī Jahân, son of Qāḍī Jahân, was born, according to the author of the Haft Iqlim, in Qazwîn, on Wednesday morning, the 15th of Rabi' II, A.H. 902 = A.D. 1496, and belonged to a very noble Sayyid family of that place. His grandfather Sayyid Sayf-ud-Dîn was a favourite courtier of Sultân Uljaytû Khān (A.H. 703-716 = A.D. 1303-1316), and his father Qāḍī Jahân held for some time a very influential post under Shāh Tahmāsp Šafawī of Persia, who reigned

from A.H. 930-984 = A.D. 1523-1576 (according to the author of the *Tabaqāt-i-Akbarī*, in Elliot's *History of India*, vol. v., p. 219, Qāḍī Jahān was the *diwān* of Shāh Tahmāsp). Regarding the honourable pedigree of Sharaf, Sām Mirzā, in his *Tuhfa-i-Sāmī*, writes thus:—

سلسلہ نسبش بامام زمن امير المؤمنين حسن منتهي ميشود
و حشيش از زيت و زيب مر لوجه بيان و لنهيب مستغني
(ع) اي تو مجموعه خوي زكدامت گويم

Sharaf was brought up and educated under the direct supervision of Shāh Tahmāsp, whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time, and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Āḡur bear testimony to the comprehensive learning of the poet:—

اکثر اوقات علما و شعرا در خدمت ايشان کامياب مفاصد مي
بوده اند . . . و در مراتب مصنوعي بزعم فقير در قزوين کسي تا
بصال بطاوت زبان و ملاحضت بيان ايشان نبوده بلکه سرآمد معاصرين
خود بوده اند

The same Āḡur, followed by the author of the *Majma' ul-Fuṣahā*, says that Sharaf was a pupil of the celebrated Amīr Ghiyāṣ-ud-Dīn Maṣṣār of Shirāz (b. A.H. 900 = A.D. 1494, d. A.H. 948 = A.D. 1541), who is the author of the work *Akhḡāq-i-Maṣṣārī*, اخلاق مصوري (see Rieu, p. 826*), and who, on account of his vast learning, received two honorific epithets, viz., *Ustād-ul-Bashar*, استاد البشر (a title also given, according to a marginal note on fol. 98* of the copy of the *Haft Iqlim*, No. 725, in Ethé, *India Office Lib. Cat.*, to the celebrated Khwājah Naṣir-ud-Dīn Ṭustī) and 'Aql-i-Hādī 'Ashar, عقل هادي عشر, from the recognised scholars of the age (see *Haft Iqlim*, fol. 318*). Some biographers are of opinion that Sharaf adopted a new style in his poetry, but Ārzū says that the poet generally imitated the style of Ḥasan Dihlawī, and quotes the following verses of Sharaf in support:—

غايب حسن عجب ليست ز گفتار شرف
بيشتر شعر چو بر طرز حسن ميگويد

The author of the *Suḥuf-i-Ibrāhīm*, on the authority of Taqī Kāshī, states that the poet has left about three thousand verses.

Amin Rāzī, while precisely placing Sharaf's death on "the evening of Sunday, the 7th of Dīlqād, A.H. 962 (A.D. 1554)"—

در شام یکشنبه هفتم ذیقعد نهد و شصت و دو وفات

یافت

quotes the following chronogram—

آه آه شرف از جهان شده

the numerical value of which is 968.

Dr. Ethé, in his *India Office Lib. Cat.*, col. 472, No. 1257, wrongly interprets the meaning of شام in the above line as "Syria" instead of "evening." The same year of the poet's death, viz., A.H. 962, is also given by the author of the *Miftāḥ-ut-Tawāriḫ*; while the other date, A.H. 968 = A.D. 1560, is given by Taqī Kāshī (*Sprenger, Oude Cat.*, p. 22), the author of the *Ṣuḥuf-i-Ibrāhīm*, and several others.

The difference of six years in the two dates 962 and 968 is probably due to the two different readings of the chronogram quoted above. In some books the word آ (the numerical value of which is six) in the *tāriḫ*, as quoted above, is repeated; while in others, is used only once. The author of the *Nafā'is-ul-Maḡir* (*Sprenger, Oude Cat.*, p. 50) stands alone in placing Sharaf's death in A.H. 971 = A.D. 1563.

For notices on Sharaf's life, see *Tuḥfa-i-Sāmī*, fol. 25^b; *Haft Iqlīm*, fol. 318^a; *Taqī Aḡhādī*, fol. 359^b; *Ātaṣh Kadah*, p. 301; *Riyāḍ-ush-Shu'arā*, fol. 197^a; *Majma'-un-Nafā'is*, vol. i., fol. 231^b; *Makḥzan-ul-Garā'ib*, fol. 396; *Nashtar-i-Ishq*, fol. 888; *Miftāḥ-ut-Tawāriḫ*, p. 236; *Ṣuḥuf-i-Ibrāhīm*, fol. 437^a, etc.

Contents of the *diwān*:—

fol. 1^a. A preface in prose by Ṣadr-ul-Ḥusaynī.

Beginning:—

بعد حمد الله سبحانه علي نعت كماله و الصلوة علي النبي

العربي و آله الخ

The author of this preface, who calls himself Ṣadr-ul-Ḥusaynī, is probably identical with Sharaf-i-Jahān's son Amīr Ṣadr-ud-Dīn Muḥammad, who is mentioned in the present tense by Amin Rāzī in his *Haft Iqlīm*, fol. 318^a, as an expert musician and a good scholar and poet of the age.

In this preface Ṣadr-ul-Ḥusaynī says that after making a selection of the poems of his father he collected the present *diwān* and arranged the *Gazals* in the alphabetical order, except the one which his father had composed in his last moment, and which, therefore, Ṣadr-ul-Ḥusaynī

placed last of all. This *Ġazal*, rhyming in the letter م, is the last *Ġazal* on fol. 65^b of this copy.

fol. 3^a. "Haft-band"; or, the seven stanzas in imitation of the Haft-band of Mullā Kāshī (see No. 114 above) in praise of 'Alī.

Beginning:—

السلام ای سایه حق آفتاب شرح دین الخ

fol. 8^a. *Qasidas* in praise of 'Alī, Imām Mūsā Ridā, and Shāh Tahmāsp.

Beginning:—

وقت آنست که جان از بی جانان کردد
روز و شب در طلبش روزه بیایان کردد

fol. 52^a. *Ġazala*, in alphabetical order:—

Beginning:—

ای شوق دیدنت صهب جستجوی ما
هر دم فرود در طلبت آرزوی ما

The *Ġazal* which is said in the preface to have been composed by Sharaf in his last moment begins thus on fol. 65^a:—

رفتیم و این سراچه یو غم گذاشتیم
دلها و مصتش همه با هم گذاشتیم

Amīn Rāzī, in his *Haft Iqlim* (*loc. cit.*), also quotes the above *Ġazal*, and says that it was composed by Sharaf in his last moment.

fol. 66^a. *Fards* or single verses arranged in alphabetical order.

Beginning:—

نیست ره پیشش رقیبان چقا الدیش را
فرصت است ایدل بدو کر میرمائی خویش را

fol. 69^a. A *Qit'ah*.

Beginning:—

خسود اگر نکند نظم من پسند چه سود
شرف چنین که نمیداند او زبان مرا

fol. 71^a. Another *Qit'ah*.

Beginning:—

آن کز تو جدا فکند مرا
یا رب که بروز ما نمیند

fol. 75^a. A third Qit'ah.

Beginning:—

گر با رقیب وعدۀ صحبت نکردی
صحبت چو در گرفت چرا میروی مرو

This Qit'ah is followed by several others.

fol. 82^a. Rubá'is, eight in number.

Beginning:—

ای آنکه گمان بزی کزو میجوی
از دل چو نداری خبر معذوری

fol. 83^a. Several short Maṣnawis (in different metres) most of which are in praise of Shāh Tahmāsp.

Beginning of the first Maṣnawī:—

عیداً زین لشیمن پر نور
که باقیال شاه شد معبور

A diwān of Sharaf, with the same preface by Šadr-ul-Husaynī, is noticed in Sprenger, Oude Cat., p. 567. A copy is also preserved in the Asiatic Society of Bengal.

The present copy, a splendid one, is written in a beautiful Nasta'liq, within gold-ruled borders, with a minutely decorated frontispiece. The first two folios in the beginning are fairly illustrated.

Not dated, apparently 17th century, A.D.

Scribe محمد رضا المشهدی

No. 239.

fol. 50; lines 10; size $7\frac{1}{2} \times 5\frac{1}{2}$; $5\frac{1}{2} \times 4$.

The same.

A splendid old copy of the diwān of Sharaf-i-Qazwīnī, written only twelve years after the poet's death at Bāg-i-Shāhī Shīrāz, by the celebrated caligrapher 'Ināyat Ullah Shīrāzī.

Contents:—

Gazals, in alphabetical order, beginning on fol. 1^b:—

ای شوق دیدلست منیب جستجوی ما
هر دم فزوده در طلبت آرزوی ما

Fards, or single verses, beginning on fol. 47^b:—

لیست ره پیش رخسار جفا الدیش را
فر صفت ای دل باو گر میرمائی خویش را

The colophon, dated A.H. 981, runs thus:—

تمام شد دیوان میرزا شرف در بهترین وقتی در بستان بهشت
مشهور بیاغ شاهي في دار الملك شيراز كتبه العبد عنایت الله
الكاتب الشيرازي متر عیوبه في سنة ٩٨١

Some verses of Kamāl Khujandi and some other poet written at the end are dated A.H. 983 and 984.

fol. 47^b and 48^a are written diagonally.

This valuable copy, once belonging to the library of Khān Bahādur Wāriq 'Alī Khān, was presented to this Library by Khān Bahādur Asdar 'Alī Khān in memory of his friend the late Khān Bahādur Khudā Bakhsh Khān, C.I.E.

Written in a beautiful minute Nasta'liq, within gold-ruled borders, with a double-page 'unwān and a beautifully illuminated frontispiece at the beginning.

No. 240.

fol. 81; lines 13; size 8 × 4 $\frac{1}{2}$; 6 $\frac{1}{2}$ × 3 $\frac{1}{4}$.

دیوان بھلول

DÎWÂN-I-BAHLÛL.

The lyrical poems of Bahlûl, شاه بھلول.

Beginning:—

شبنمی از بصر و دشت عشق کل شد خاک ما
مخزن اسرار شد خاک کل لعلناک ما
چون تجلی کرد در دل عکس انوار دخت
خلوت دلدار شد آخر دل غمناک ما

The *Gazals* are of a purely religious nature and are arranged in alphabetical order.

Several *Bahlûls* are mentioned in the *Tadkîras*; but the meagreness of their accounts does not enable us to identify this *Bahlûl* with any of them; but from the word *غفرله* which occurs after the poet's name in the colophon of a copy of his *diwân*, dated A.H. 970 = A.D. 1562, noticed in *Rieu*, ii., p. 659, it can be asserted that he died before that year. A copy of the *diwân* with the same beginning, and a *Waslat Nâmah*, in imitation of *Farid-ud-Dîn 'Attâr's* *Maḡnawî* of the same name, ascribed also to *Shaykh Bahlûl*, are noticed in *Sprenger*, *Oude Cat.*, p. 370.

Written in ordinary modern *Nasta'liq*, within gold and coloured ruled borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

No. 241.

fol. 252; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

دیوان بهرام سقا

DÎWÂN-I-BAHRÂM SAQQÂ.

A copy of the *diwân* of *Bahrâm Saqqâ*.

Bahrâm, with his poetical title *Saqqâ*, درویش بهرام سقا البخاری, was a *Chagatâ'i* Turk of *Bukhârâ*, and belonged to the *silsilah* of *Hâjî Muḡammad Khabûshânî*, حاجی محمد خبوشانی (and not محمد جامی, as *Badâ'uni*, vol. iii., p. 253, reads), who was a disciple of the celebrated *Mir Sayyid 'Alî Hamadânî* (d. A.H. 786 = A.D. 1384) in the fourth generation. *Sprenger*, *Oude Cat.*, p. 59, reads *خبوشانی* instead of *خبوشانی*; while the *Society's* copy of the *Haft Iqlîm*, p. 663, reads *جنون شاه*. For *خبوشان* see *Wûstenfeld's* *Mur'jam-ul-Buldân*, vol. i., p. 243; vol. ii., p. 400. See also *Daulat Shâh*, pp. 91, 281, and 351; and also *Ethé*, *India Office Lib. Cat.*, col. 436, No. 801. *Saqqâ* spent a great portion of his life in travelling and went on a pilgrimage to *Mecca* in A.H. 945 = A.D. 1538. This date is expressed by the following *Qit'ah*

(found on fol. 170^a of this copy), which the poet composed in commemoration of the occasion :—

از طوف اولیای بهارا علی الدوام
ایدل رمید قیض بسی با من گدا
زالجا بطوف کعبه روان گشتم از نیاز
تا در حریم قصر رسل منازم التجا
آمد ندا ز غیب بتاریخ این صفر
مقا بگو همیشه که با قصر البیا

According to some writers Saqqā came to India during the reign of the emperor Humāyūn. The laudatory poems addressed to Akbar, which are found in abundance in his diwān, convince us that he received good treatment from this emperor. With some of his disciples Saqqā devoted his life for some time to giving water to travellers at Akbarābād. It is said that a descendant of his spiritual guide came to India, and that Saqqā, having given away to him all that he possessed, set out alone for Ceylon. Some are of opinion that Saqqā died in Ceylon; while according to others he died on his way to the island. The author of the *Ṣuhuf-i-Ibrāhīm* says that he has seen the tomb of Saqqā at Bardawān (in Bengal). See also the "Objects of Antiquarian Interest in Bengal," p. 1, where the tomb of Saqqā, in Bardawān, is described as being in a fair state of preservation.

Badā'unī remarks that Saqqā collected several diwāns of his own but destroyed them himself, and that even the remaining one is of no small size. The present copy of the poet's diwān consists of about four thousand verses. Taqī Auhādī had also seen a copy of the poet's diwān containing the same number of verses.

Dr. Sprenger, followed by Dr. Ethé (*India Office Lib. Cat.*, No. 1436), places Saqqā's death in A.H. 962 = A.D. 1554, and quotes the following *tārīkh*, also found on fol. 171^a of the present copy :—

با درد و مصنت و غم آن یادگار خوبان
رفت از جهان فانی امروز سوی عشق
چون دید این گلستان بوی وفا ندارد
آن سرود قد موزون فردوس کرد ماوا
آن گل چو زین چمن رفت پرמידمش ز تاریخ
گریان بگفت — مثلاً — این باغ مالد بی ما

Dr. Sprenger is, however, of opinion that the above Qit'ah was composed by a different person than Saqqā to express the date of the poet's death; but the sense of the Qit'ah makes it clear that Saqqā himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that Badā'unī enumerates Saqqā among the poets of Akbar's reign (A.H. 963-1014 = A.D. 1555-1605), the poet himself says on fol. 242^b of his diwān that he used to attend the court of Akbar and received numerous favours from the emperor:—

من و درویش را با شهریاری
در ایام جنون افتاد کاری
عجب فرخنده شاهي سرفرازي
همایون طلعتي مسکين لوازي
شهنشاهي که بود انعام او عام
جلال الدين مصد اکبرش نام
مرا بر آستان او گذر بود
برحمت سوي من او را نظر بود
به نصرت اگره منزل بود او را
مراد از نصرت حاصل بود او را
برای پای نصرت بادشاهي
بنام دهلي آمد دين پناهي

Again, the poet in some of his *Maṣnawis* on foll. 226^b, 229^b, etc., says that he composed them in A.H. 966 = A.D. 1558:—
fol. 226^b:—

له صد و شصت و شش بهاد عشور
آمد از غيب نظم ما بظهور

Again, on fol. 229^a:—

له صد و شصت و شش از هجرت که بود
شاهد معني بدینسان رو نمود

From the above lines we can fairly conclude that Saqqā was alive in A.H. 966 (A.D. 1558).

Again, in the following lines on fol. 229* we are distinctly told that the poet died in A.H. 970 = A.D. 1562;—

بهرام که بود شهره در سقائی — بی حیل و زرق
 بود عالم علم دینی و دنیائی — نا خوانده سیق
 در ده صد و هفتاد برفت از عالم — در کشور (sic)
 زد غیمهٔ الس بر در یکتائی — ضد واصل حق

For notices on Saqqā's life see Taqi Auhādī, fol. 309^b; Riyāḍ-ush-Shu'arā, fol. 176^a; Makhzan-ul-Ġarā'ib, fol. 347^b; Safinat-ul-Auliya (Ethé, Bodl. Lib. Cat., col. 218, No. 221); Natā'ij-ul-Afkār, p. 216; Şuḥuf-i-Ibrāhīm, fol. 423^b; Sprenger, Oude Cat., pp. 59, 78, 559 and 560. See also Ethé, India Office Lib. Cat., No. 1436, where a copy of the poet's diwān is mentioned.

Contents of the diwān:—

Ġazals in the alphabetical order, except the first two.

fol. 1^a. Beginning of the initial Ġazal as in No. 365 of the Asiatic Society of Bengal (see Sprenger, Oude Cat., p. 560), and Ethé, India Office Lib. Cat., No. 1436:—

با ز سر کودی براه طلبش حیرانم
 که من قطره کجا و هوس عمانم

The first alphabetical Ġazal begins thus:—

در آئینه روی تو دیدیم هویدا
 مری که نهان بود تقدس و تعالی

The initial alphabetical Ġazal, mentioned in Ethé, Indian Office Lib. Cat. (*loc. cit.*), and beginning with the line—

الا یا ایها الساقی بده آن بادهٔ حیرا الخ

is the second of the alphabetical Ġazals in this copy.

fol. 157^a. An Arabic Ġazal.

Beginning:—

سمیل الله مائی یا صمیمی
 تعالی الله اشرب ما اصمیمی

fol. 158^b: *Musaddasât*.

Beginning:—

السلام ای روضه است بر اهل دین دار السلام
حاجیانرا کعبه کویست بود بیت الحرام

Compare Ethé, *Indian Office Lib. Cat.* (*loc. cit.*).

fol. 161^a. Another series of *Musaddasât*.

Beginning:—

السلام ای کشته مظلوم در راه خدا
نور چشم مصطفی آرام جان مرثضا

fol. 163^b. *Mukhammasât*.

Beginning:—

خدا را بر من مسکین به بخشا ای شاه عالم
که شد حال دلم از زلف تو آشفته و درهم

fol. 164^a. Another series of *Mukhammasât*.

Beginning:—

عمیق تو آشوبست که سر در جهان زده
نور رخ تو طعنه بغورشید ازان زده

fol. 165^a. A third series of *Mukhammasât*.

Beginning:—

ای دریغا ز غم مرگ امان بایستی
زندگی بهر غم سیمبران بایستی

fol. 166^a. *Qit'as*, most of which express the dates of death of several distinguished persons, e.g., *Shâh Qâsim*, *Qâsim Anwâr*, *Shaykh Jalâl*, *Khawâjah Mirak*, *Mullâ Ahmadi*, *Shâh Burhân*, and of several others.

Beginning of the first *Qit'ah*:—

وفا چو لیست دلا در جهان بی بیباد
گذرز عالم فانی برای ملک بقا

fol. 173^a. *Fards* or single verses.

Beginning:—

چیسست مثلاً کمال حیرالی
دمیدم ناله را بخی رالی

fol. 173*. Rubá'is arranged in the alphabetical order.

Beginning:—

ای گشته عیان از رخت انوار هدا
بگذار که بیم مه رویت بخدا

fol. 185*. Tarjī'bands.

Beginning:—

ما ناطق سر قل کفائیم
تفسیر کلام کبریا ئیم

The burden runs thus:—

بودیم بروح قدس همدم
پیش از اثر وجود آدم

fol. 190*. Another series of Tarjī'bands.

Beginning:—

بیا ای مولس دلهای پر غم
که شد حال دل ما بی تو در غم

The burden runs thus:—

تو گویی چون مهر از هر ذره پیدا
ز مهرت در سر هر ذره سودا

fol. 195*. A third series of Tarjī'bands.

Beginning:—

ای صبا بر کو بلطف آن یار را
چاره سازد دل بیمار را

The burden runs thus:—

کفر کافر را و دین دیندار را
ذره دردت دل عطار را

fol. 197*. A fourth series of Tarjī'bands.

Beginning:—

آنها که ربوده نشاند
از هستی خویشتن جدا یند

The burden runs thus:—

شاغل مشو از وجود آدم
می باش همیشه حاضر دم

fol. 201*. A fifth series of Tarji'bands.

Beginning:—

ای ازل بوده ابد نکران
آخرت به ز اول دکران

The burden runs thus:—

حق اگر با وجود تو نه یکیست الخ

fol. 203*. Another series of Tarji'bands.

Beginning:—

ای به علم آمده ز ما برتر الخ

The burden runs thus:—

الله لا اله الا ما هو
هو هو لا اله الا هو

fol. 204*. Qasidas, six in number.

Beginning of the first Qasidah:—

دوش این ندا بکوش من آمد دم مصر
کای بی خبر قضای تو می گوید این قدر

fol. 201. Maḡnawis, nine in number. In the first three Maḡnawis the poet describes the terms *مثنائی*, *خیمه‌دوزی* and *خلواگری*. The seventh is the *نامه معنی* mentioned in Sprenger, *Oude Cat.* (*loc. cit.*). The remaining five are mostly in praise of the emperor Akbar.

Beginning of the first Maḡnawī:—

کریم کارسازا کردگار
رحیم مشفقاً پروردگار

fol. 204*. Another series of Tarji'bands.

Beginning:—

ای بی خبر از حقیقت کار
دیگر بخدا مکن تو انکار

The burden runs thus:—

از چهل مکن برفضم اسناد
صد لعنت حق برافضي باد

Written in an ordinary Nasta'liq, within coloured borders. fol. 1^v has been supplied in a later hand.

Dated the 7th Ramadân, A.H. 1073.

No. 242.

fol. 89; lines 14-16; size $9\frac{1}{4} \times 5\frac{3}{4}$; 7×4 .

The same.

A smaller copy of Saqqâ's diwân, containing Ġazals in the alphabetical order except the first two, and a few Mukhammasât, Fards, Qit'as and Rubâ'is.

Beginning of the Ġazals as in the preceding copy:—

یا زمر کرده براہ طلبش حیرانم الخ

Written in ordinary Nasta'liq.

Not dated, apparently beginning of the 18th century.

No. 243.

fol. 51; lines 13; size $8\frac{1}{2} \times 6$; $6 \times 3\frac{1}{2}$.

دیوان میلّی

DÎWÂN-I-MAYLÎ.

Mirzâ Muhammad Qulî, poetically known as Maylî, مرزا محمد قلی، was, according to Badâ'unî, vol. iii., p. 329, and other reliable authorities, a native of Herât, and is therefore better known as Maylî Harawî. But the author of the Atagh Kadah, p. 34, says that the poet was born and grew up in Mughhad. He belonged to

the Qizilbāsh sect of the Turks. In his early life Mayli found a benevolent master in Sultān Ibrāhīm Mirzā (grandson of Shāh Ismā'īl Safawī), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Mayli came to India in A.H. 979 = A.D. 1571. See *Yad-i-Baydā*, fol. 206; *Nafā'is-ul-Maḍḡir* (Sprenger, *Oude Cat.*, p. 54); and *Nashtar-i-'Ishq*, fol. 1678. Taqī Kāshī (Sprenger, *Oude Cat.*, p. 43), however, gives a later date, viz., A.H. 983 = A.D. 1575, and erroneously says that the poet died on the road. Badā'uni (*loc. cit.*), who gives Mayli a very high position among the poets of the close of the 16th century, says that Mayli stayed in India for many years with Sayyid Naurang Khān, d. A.H. 1002 = A.D. 1593 (son of Qutb-ud-Dīn Khān, an Amir of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mālwah. The same Badā'uni says that the poet wrote several Qaṣidas in praise of this Sayyid Naurang Khān.

Some biographers relate that, with the object of getting an access to the court of Akbar, Mayli composed a beautiful Qaṣidah in praise of the emperor, but it so happened that Ġazālī Mashhadī (d. A.H. 980 = A.D. 1572) somehow or other obtained a copy of this Qaṣidah, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Mayli, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Ġazālī. But we can hardly believe the story, since we know that Ġazālī was the first of the four poets who received the title of *ملك الشعرا* during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Mayli.

However, Mayli is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwājah Husayn Ṣanā'ī, Ġazālī, Waḥshī, Wālī of Dasht-i-Bayāḍ, and others. Taqī Aḥḥādī says that he possessed a collection of Mayli's Qaṣidas and Tarkīb-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Ġazals.

The authors of the *Yad-i-Baydā* and the *Nashtar-i-'Ishq* place the poet's death in A.H. 983 = A.D. 1575. Wālīh and a few others, agreeing with the authors of the *Yad-i-Baydā* and the *Nashtar-i-'Ishq*, say that Mayli's corpse was taken from Mālwah to Mashhad and buried there; but Badā'uni (*loc. cit.*) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqī Aḥḥādī, fol. 731*; *Riyāḍ-ush-Shu'arā*, fol. 398*; *Ataṣh Kadah*, p. 34; *Khulāṣat-ul-Afkār*, fol. 192*, etc., etc.

Copies of Mayli's diwân are mentioned in Sprenger, *Oude Cat.*, p. 497; *Bibliotheca*, Sprenger, No. 1461; *Rieu*, ii., p. 666^b, etc.

Contents of the diwân :—

fol. 1^b. *Gazals* arranged in the alphabetical order.

Beginning :—

منم و دل فکاري بتو مي سپارم اورا
بچه کار خواهد آمد که نکاهدارم اورا

fol. 49^a. *Fards* or single verses.

Beginning :—

اگرچه غير يوصل تو سرفراز بود
باين خوشم که وصال آرزو گداز بود

fol. 50^a. *Rubâ'is*.

Beginning :—

از مستي مي زلف تو يرتاب نمايد
وز آتش مي لعل تو بي آب نمايد
حسن تو ز آسيب نگاه هومس آلود
چون مجلس برهم زده اسپاس، نمايد

Some *Gazals*, in the same hand, are written on the margins.

Written in a clear *Nasta'liq*.

Not dated, apparently 19th century.

No. 244.

fol. 59; lines 14; size 8½ × 5; 6½ × 3½.

ديوان هجري رازي

DÎWÂN-I-HIJRÎ-RÂZÎ.

The lyrical poems of *Khawājah Muḥammad Sharif Hijri*.

Khawājah Muḥammad Sharif Hijri of Ray, خواجه محمد شريف هجري رازي, better known as *Hijri Rāzi*, was the paternal uncle of the celebrated *Amin Aḥmad Rāzi*, the author of the well-known work *Haft Iqlim*, quoted very often in this catalogue. His son, *Khawājah*

Giyās-ud-Din Muhammad, better known as I'timād-ud-Daulah, was the father of Jahāngir's wife Nūr Jahān, and the famous Wazir of the emperor. Another of his sons, Khwājah Muhammad Tāhir, with the Takhalluṣ Waṣṣi, was well versed in poetry. Taqī Aḥḥādī says that he saw Waṣṣi and his son Khwājah Muhammad Ṣādiq in Āgrah in A.H. 1004 = A.D. 1595; but this date is evidently a bad reading for 1024, as Taqī came to India in A.H. 1015 = A.D. 1606, and compiled his 'Urafāt between A.H. 1022 and 1024 = A.D. 1613 and 1615. Hijri's brother Khwājah Mirzā Aḥmad was in great favour with Shāh Tahmāsp, and was the *كاتب* (or mayor) of Ray. Another of his brothers, Khwājah Khwājagi, was also well versed in poetry, and addressed a Rubā'i to Muhammad Khān Sharaf Uglī Taklā, who became the governor of Khurāsān in A.H. 941 = A.D. 1534. Hijri's nephew, Khwājah 'Abd-ur-Riḍā, was also a poet and good tārikh writer. Hijri, on his father's death, went to Khurāsān and became the Wazir of the aforesaid governor Muhammad Khān Sharaf Uglī Taklā, on whose death the poet served the governor's son in the same capacity. After the death of Muhammad Khān's son, Hijri entered the service of Shāh Tahmāsp, first for seven years as Wazir of Yazd, Abruqāh, etc., and subsequently as Wazir of Isfahān. According to Ilāhī Hijri was a nephew of the celebrated poet Umīdī. See Sprenger, *Oude Cat.*, p. 87.

Maulānā Ḍamirī, of Isfahān, the well-known court poet of Shāh Tahmāsp Ṣafāwī and a contemporary of Hijri, gives the date of the poet's death as A.H. 984 = A.D. 1576 in the following chronogram—

کردید یکی کم در ماذ و زرا

that is, one to be deducted from the numerical value of ماذ و زرا which is 985.

This Hijri of Ray must not be confounded with another poet of the same age and with the same Takhalluṣ. The latter, according to Safinah (Éthé, Bodl. Lib. Cat., col. 217, No. 189), belonged to Fargānah and was a court poet of the emperor Akbar, and most probably is identical with the Hijri mentioned by Badā'unī, vol. iii., p. 386, as a descendant of the famous Aḥmad-i-Jām Nāmaqi.

Notices on the life of Hijri Rāzī will be found in *Haft Iqlim*, f. l. 297*; Taqī Aḥḥādī, fol. 800*; *Majma'-un-Nafā'is*, vol. i., fol. 538*; *Riyāḍ-ush-Shu'arā*, fol. 469*; *Makhzan-ul-Garā'ib*, fol. 1017; *Ātash Kadah* (Éthé, Bodl. Lib. Cat., col. 279, No. 461, where the poet is said to have died in Yazd); *Nashṭar-i-Ishq*, fol. 2050, etc. See also Éthé, *India Office Lib. Cat.*, No. 1440, where a copy of the poet's diwān is mentioned.

Contents of the diwān :—

fol. 1^b. Haft-band or seven stanzas in praise of 'Alī, an imitation of the Haft-band of Maulānā Ḥasan Kāshī (see No. 114 above).

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

السلام ای پرتو مهرت چراغ راه دین
آفتاب مطلع ایمان امیر المومنین

The Haft-band is followed by Qasidas, some of which are in praise of *Shah Tahmasp*.

Beginning—

میرسد موکب نوروز بصد جاه و جلال
میرود سوی چمن مزده رضان پیک شمال

fol. 11^v. Tarkib-band Musaddas in the form of *waso'gh*.

Beginning:—

ای شوخ چفا پیشه چفا چند توان کرد
ازار من بی سرویا چند توان کرد
خون در جگر اهل وفا چند توان کرد
قصد دل آزرده ما چند توان کرد
جور و ستم ای عشوه نما چند توان کرد
اینها با سیران بلا چند توان کرد
تا چند بما بر سر بیداد توان بود
تا چند بغمناکی ما نشاد توان بود

fol. 18^v. *Gazals* in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

ای در فشان بشکر عطایه زمان ما
در چیست پر ز گوهر شکرت دهان ما

fol. 57^v. *Rubá'is*, twenty-seven in number.

Beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

زاهد که نماز و روزه اش حادث و غوست
میخواره که دستگیر او جام و میبوست
آن کرده مدام لکبه بر طاعت خویش
این منتظر مرحمت از جانب دوست

It will be seen that the contents of this copy closely agree with those of the India Office Lib. copy.

Folios at the bottom are damaged and pasted over with paper.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

No. 245.

fol. 273; lines 13; size $10\frac{1}{4} \times 6$; $6\frac{1}{2} \times 3\frac{1}{2}$.

کلیات وحشی

KULLIYÂT-I-WAḤSHÎ.

The collected works of Maulânâ Waḥshî.

Maulânâ Kamâl-ud-Dîn Waḥshî, وحشی الباقی, مولانا کمال الدین وحشی, was born in Bâfiq in Kirmân; but as he came to Yazd in boyhood and spent there almost his whole life he is known as Waḥshî Yazdî, and this is the reason that Amin Râzi, in his *Haft Iqlim*, places the poet under the heading Yazd. Some biographers say that Waḥshî and his younger brother Murâdî Bâfiqî were the pupils of the celebrated Maulânâ Sharaf-ud-Dîn 'Alî Bâfiqî, the author of the well-known work *Zafar Nâmah* (completed in a.h. 828 = a.d. 1424); but this statement seems to be erroneous, as Maulânâ Sharaf-ud-Dîn died in a.h. 858 = a.d. 1454, that is, before Waḥshî's birth. Waḥshî imitated the style of Bahâ Figânî, and is said to have surpassed his contemporaries chiefly in *Gazals* and *Maṣnawîs*. Taqî Auhadî (a contemporary biographer of Waḥshî) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muḥtashim of the same age, Taqî Auhadî remarks thus:—

وقتی که مولانا مستم طنطنهٔ مشاعریش قاف تا قاف گرفته بود
او (وحشی) در برابر برآمد و طرز لوی در عرصه آورد هم در زمان
حیات او طرز او را منسوخ کردالید

He further states that at first he imitated Waḥshî, specially in *Gazals*, and that he collected a *kulliyât* of the poet containing nine thousand verses consisting of *Qaṣidas*, *Gazals*, *Tarjî'bands*, *Tarkîb-bands*, *Qit'as*, *Rulâ'is* and three *Maṣnawîs*, viz., *Nâzir-u-Mauẓûr*, *Khuld-i-Barîn* and

Farhād-u-Shirīn, the latter of which, he adds, though very popular, has been left incomplete by the poet and contains one thousand one hundred and fifty verses.

Taqi gives the date of Wahshī's death as A.H. 991 = A.D. 1583 in the following versified chronogram:—

چو سر مستانه وحشی باده نوشید از خم وحدت
روان شد روح پاک او به مستی موی غلیظ
من از پیر مغان تاریخ فوت او طلب کردم
بکشتا هست تاریخش وفات وحشی مسکین

The above date of the poet's death is also given by the author of the *Mir'at-ul-Ālam*, who quotes the following chronogram in support:—

بلبل کلزار معنی بسته لب

For notices on the poet's life, see *Haft Iqlim*, fol. 53^a; Taqi Anḥādī, fol. 789^a; Ālam Ārā-i-Abbāsī, fol. 80^a; *Majma'un-Nafā'is*, vol. ii., fol. 528^a; *Riyāḍ-ush-Shu'arā*, fol. 442^a; *Khulāṣat-ul-Afkār*, fol. 212^a; *Ātash Kadah*, p. 167; *Makhzan-ul-Garā'ib*, fol. 955; Taqi Kāshī (*Sprenger, Oude Cat.*, p. 35); *Nashtar-i-Ishq*, fol. 1936; *Majma'-ul-Fuṣṣahā*, vol. ii., p. 51.

Other copies of the *Kulliyāt* are described in *Rieu*, ii., p. 663; *G. Flügel*, i., pp. 576 and 577; *Sprenger, Oude Cat.*, pp. 586 and 587; *Ethé, India Office Lib. Cat.*, No. 1444. See also *Ethé, Bodl. Lib. Cat.*, Nos. 1039–1042, 1209, 4, and col. 769; *W. Pertsch, Berlin Cat.*, p. 65, No. 6; p. 98, No. 2; p. 711, No. 3, and p. 898.

Contents of the *diwān*:—

I.

fol. 1^b. *Gazals* in the alphabetical order.

Beginning as in *Ethé, India Office Lib. Cat.* (*loc. cit.*)

ای از تو سرخ کشته بخون روی زرد ما
ما را ز درد کشته و فارغ ز درد ما

II.

fol. 87^b. *Tarjibands*; resembling the *ترجیع ماقی نامه* in *Ethé, India Office Lib. Cat.* (*loc. cit.*)

Beginning:—

ماقی بده آن باده که اکثیر وجودست
خوینده آلاش هر بود و نبودست

The burden runs thus:—

ما گوشه نشینان خرابات الستیم
تا بوی مٹی هست در آن می‌کده مستیم

III.

fol. 92^a. Marāṣī, or elegies on the death of Shāh Tahmāsp, the poet's brother Murādī, and others, in the form of Tarkīb-bands.

از چه رو خاک میه کردون بشرق ماه کرد
مشعل غوروشید را کردون چرا پر گاه کرد

IV.

fol. 94^a. A series of Tarkīb-bands. Each stanza consists of three complets having the same Radif and Qāfiyah in all the six hemistiches, and is separated by an isolated verse with a different Radif and Qāfiyah:—

Beginning:—

ای گل تازه که بوی زوفا نیست ترا
غیر از سر زنش خار چقا نیست ترا
رحم بر بلبل بی برک و نوا نیست ترا
التفاتی باسیران یاد نیست ترا
ما اسیر غم و اصد غم ما نیست ترا
با اسیران یاد رحم چرا نیست ترا
فارغ از عاشق غمناک نمی باید بود
جان من این همه بیماک نمی باید بود

V.

fol. 96^b. Another series of Tarkīb-bands in the form of Musaddas. Beginning:—

دوستان شرح پریشانی من گوش کنید
دوستان غم پنهانی من گوش کنید
گفتگوی من و حیرانی من گوش کنید
قصه بی سر و سامانی من گوش کنید

شرح این آتش جالسور نگشتن تاکی
سوختم سوختم این سوز لهشتن تاکی

VI.

fol. 98^b. Rubâ'is.

Beginning:—

یارب که بقات جاودانی بادا
کامت باد و کامرانی بادا

VII.

fol. 104^b. Qasidas in praise of the Imâms, of Shâh Tahmâsp, Mir Ġiyâs-ud-Dîn (a descendant of the celebrated Sayyid Ni'mat Ullah Wali), Shâh Khalîl Ullah and several other persons.

Beginning:—

راحت اگر بایست غلوت عنقا طلب
عزت از الیا بدو عرمت از الیا طلب

VIII.

fol. 171^a. Qit'as in praise of the above-named personages, satires, elegies and chronograms expressing the dates of Shâh Tahmâsp's death, the accession of Shâh Ismâ'il and other contemporary events.

Beginning of the first Qit'ah:—

زهی ارادۀ تو نایب قضا و قدر
ستاره امر ترا تابع و فلک منتار

IX.

A series of Maḡnawis in praise of Shâh Tahmâsp, Mir Mirân and others, including also some satires.

Beginning of the first Maḡnawî:—

ای ظفر در رکاب دولت تو
نهیب خوان فتح و نصرت تو

X.

fol. 217^a.

خلد برین

KHULD-I-BARÎN.

A *Maghawî* in imitation of the *Makhzan-ul-Asrâr* of Nizâmî, of which *Wahshî* speaks highly on fol. 218^a.

Beginning:—

خامه براورد صدای صریر
بلبلی از خلد برین زد صثیر

The poet gives the name of the poem in the above verse.
It has been edited by W. Nassau Lees, Calcutta, 1861.

XI.

fol. 237^b.

فرهاد و شیرین

FARHÂD-U-SHÎRÎN.

The love-story of Farhâd and *Shîrin*, in the metre of Nizâmî's *Khusraû-u-Shîrin*. It is incorrectly styled *غسرو و شیرین* in Hâj. *Khal.*, vol. iii., p. 138, and in G. Flügel (*loc. cit.*).

Beginning:—

الهی مینه ده آتش افروز
دران مینه دلی وان دل همه سوز

Comp. Bodl. Lib. Cat. (*loc. cit.*) and W. Pertsch, Berlin Cat. (*loc. cit.*).
Lithographed, Calcutta, A.H. 1240, Bombay, A.H. 1265, and Tehrân, A.H. 1270.

According to Taqî Auhâdî, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses.

The *Maghawî* poem *ناظر و منظور*, Nâzîr-u-Manẓûr (see the following No.), is wanting in this copy of the *Kulliyât*.

Written in clear *Nasta'liq*, within gold and coloured ruled borders, with two illuminated frontispieces on foll. 217^a and 237^b. Spaces for headings are left blank throughout.

On fol. 103^b, at the end of the *Rubâ'is*, the MS. is dated Sunday, the 20th Muharram, A.H. 1050.

Scribe مصد کاتب دهلوی

No. 246.

fol. 268; lines 12; size $9\frac{1}{2} \times 6; 5\frac{1}{4} \times 2\frac{3}{4}$.

The same.

Another copy of Wahshî's Kulliyât, smaller than the preceding one.
Contents:—

I.

fol. 1^b. Qaṣīdās without any alphabetical order.

Beginning:—

کسی مسیح شود در سراچه افلاک
که پا چو مهر مجرد کشد ز عالم خاک

Several Qaṣīdās, including the usual initial one, are wanting in this copy. The Qaṣīdās are followed by some Maṣnawīs, mostly in praise of Shāh Tahmāsp, Ġiyāṣ-ud-Dīn and others. The last Maṣnawī, a short one, is styled فی الصار نامه, and begins thus on fol. 27^b:—

چون از میهر خسرو میاره بسط بار
بر عزم ره بلاشه حماری خدم صوار

II.

fol. 28^b. Ġazals arranged in the alphabetical order.

Beginning as in the preceding copy:—

ای از تو سرخ کشته بخون روی زرد ما الخ

The Ġazals are followed by the Rubā'īs, only three in number.

III.

fol. 77^b.

خلد برین

KHULD-I-BARÎN.

Beginning as in the preceding copy:—

خامه براورد صدای صریر الخ

The Maṣnawī here is divided into eleven Raudās, each of which is styled as روضه من خلد برین, four Hikāyats and a خاتمه or epilogue.

IV.

fol. 100^b.

فرهاد و شیرین

Styléd here as شیرین فرهاد.

Beginning as usual:—

الهی سینہ ده آتش افروز الک

V.

fol. 154^b.

ناظر و منظور

NÂZIR-U-MANZÛR.

The love-story of Nâzîr and Manzûr.

Beginning:—

زهی لام تو سر دیوان هستی

ترا بر جمله هستی پیشدستی

On fol. 207^b the poet gives the date of completion of the poem,
A.H. 966 = A.D. 1558, in the following lines:—

کسی کین نظم دور اندیشه خواند

اگر تاریخ تصنیفش نداند

شمارد پنج لوبت می بتضعیف

که با شش باشدش تاریخ تصنیف

نداند گر بدین قانون که شد ذکر

بجوید از همه ابیات پر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words
“همه ابیات پر فکر.”

The above *târîkh* is quoted in *Bien* (*loc. cit.*) and also noticed in
W. Pertsch, Berlin Cat., p. 723, No. 4.

Each section of the MS. begins with an illuminated frontispiece and
a double page ‘Unwân.

Written in a clear minute Nasta‘liq within gold and coloured ruled
borders.

Not dated. Apparently beginning of the sixteenth century.

Several seals of the last king of Oude are fixed on the fly-leaf at the beginning.

No. 247.

fol. 124; lines 17; size 9×5 ; 6×3 .

The same.

A copy of the diwān of Wāḥshī containing the Ġazals and Qasīdas only.

fol. 1^a. Ġazals, beginning:—

ساکن گلشن شدیم تا صاف کردم سینه را
دادم از خاکستر گلشن صفا آئینه را

fol. 69^b. Qasīdas, beginning as in the above copy:—

کسی مسیح شود در سراچه افلاک النج

Written in ordinary Nasta'liq.

Not dated, apparently 17th century.

No. 248.

fol. 12; lines, centre column, 25; marginal column, 44;
size $9 \times 5\frac{1}{2}$; 8×4 .

انتخاب از غزلیات ملا وحشی

A selection from the Ġazals of Wāḥshī.

Beginning:—

از گاه کهریا بگریزد ز بخت ما
خنجر بجای برک برارد درخت ما

The Ġazals are arranged in the alphabetical order.

The usual initial *Ġazal*, viz.—

ای از تو سرخ گشته بخون روی زرد ما الک

is placed fourth in this copy.

Written in ordinary small *Nasta'liq*.

Not dated, apparently 18th century.

No. 249.

fol. 56; lines 14; size 9 × 6; 5½ × 3½.

دیوان ارسلان

DÎWÂN-I-ARSLÂN.

A rare and beautiful copy of the *diwân* of Qâsim Arslân قاسم اوسلان.

Badâ'unî, vol. iii., p. 178, says that Qâsim's father claimed his descent from Arslân Jâdib, a distinguished noble of the court of Mahmûd of Ġaznî; hence the poet adopted the *takhalluṣ* Arslân. Qâsim was originally born in Tâs, but he flourished in Mâwarâ-un-Nahr. He came to India in the reign of the emperor Akbar, poems in whose praise are found in abundance in the poet's *diwân*. Besides being an eminent poet, Qâsim was an expert chronogrammatist and a fine calligrapher. He died in a.h. 995 = a.d. 1586, at the time when Akbar was staying at Lâhûr.

For notices on the poet's life see: *Haft Iqlim*, fol. 214^a; *Taqî Anḥadî*, fol. 111^a; *Majma'un-Nafâ'is*, vol. i., fol. 10^a; *Riyâd-ush-Shu'arâ*, fol. 29^b; *Nushtar-i-Tahiq*, fol. 137; *Ṣuḥuf-i-Ibrâhîm*, fol. 52^a, etc.

Contents of the *diwân* :—

fol. 1^a. A short *Maṣnawî* in praise of God.

Beginning :—

بهر حمد بادشاه انس و جان

به که بسم الله آرم بر زبان

The above line is quoted by Dr. Sprenger in his *Oude Cat.*, p. 337, as the beginning of *Qasidas*.

fol. 2^a. A *Qasidah* in praise of the Imâm Âlî Mâsî in answer to a *Qasidah* of Ġazâlî Mashḥadî (b. a.h. 936 = a.d. 1529, d. a.h. 980 = a.d. 1572), a friend of the poet.

Beginning :—

ای حریفی که دردت قبله که دل افتاد
حرم کعبه بمصراب تو مایل افتاد

fol. 3^a. Three Qasidas in praise of Akbar.

Beginning of the first Qasidah :—

چون برآورد از کریبان افق سر آفتاب
ماه رویش دید و کشف الله اکبر آفتاب

fol. 5^b. A Maṣnawī, likewise in praise of Akbar.

Beginning :—

ای سرور معدلت را بادشاه
بادشاهان در رکابت خاک راه

fol. 6^b. Ġazals arranged in the alphabetical order.

Beginning, as in Sprenger, *Oude Cat.* (*loc. cit.*) :—

ساقی ز عکس می شده روشن ضمیر ما
جامی بده که عارف جامست پیر ما

Of the last two poems (on fol. 39^a), with which the Ġazals break off abruptly, the first is in praise of Imām Ḥusayn, and the second in praise of the celebrated Khwājah Mu'in-ud-Dīn Chishtī, which is said to have been recited by the poet on the saints' tomb at Ajmir.

fol. 39^b. A short Maṣnawī in praise of the mountain at Ajmir.

Beginning :—

زهی کوه اجمیر عنبر مرشد
مقام سر مقتدایان چشمت

After the above Maṣnawī the usual order of the Ġazals is resumed.

fol. 49^a. A few Qit'as and Rubā'is.

fol. 49^b–51^a. Chronograms expressing the dates of birth of the Princes Sulṭān Salīm, Shāh Murād, and Dāniyāl; of the conquest of Bengal, the completion of the Bangālī Mahal, the conquest of Gujarāt, and other contemporary events.

fol. 51^b. Fards or single verses.

Beginning :—

ساقی بیا که یک نفس از غم شوم خلاص
جامی بده که از غم عالم شوم خلاص

fol. 53^b. Rubā'is, altogether thirty in number.

Beginning:—

جز بادۀ لعل آن پری و هوش مطلب
این سرخوشی از بادۀ بیغش مطلب
کیفیت لعل او مجوز بادۀ ناب
خاصیت آب خضر ز آتش مطلب

Some Rubā'is are in answer to Lisānī.

About ten *Ġazals*, written in a bolder hand, are found on the margins of folios 12^a, 13^a, 19^a, 20^a, 22^a, 23^a, 32^a, 34^a and 35^a.

This splendid copy, with a faded double-page 'unwān and a frontispiece at the beginning, is written in a very beautiful minute Nasta'liq, within gold and coloured ruled borders, by some learned scribe.

Not dated, apparently 17th century.

No. 250.

fol. 125; lines 14; size 8 × 5½; 5 × 3.

دیوان ثنائی

DÎWÂN-I-ŞANÂ'Î.

A slightly defective copy of the diwān of Şanâ'î. *Khawājah* Husayn Şanâ'î, المشهدی ثنائی, was a native of Mashhad. H. Kh. iii., p. 269, calls the poet خواجه حسین شیععی. Mr. Blochmann, *Â'in-i-Akbarī*, p. 563, on the authority of the poet's statement in his diwān, says that Şanâ'î was the son of Ġiyāş-ud-Dīn Muḥammad of Mashhad, and adds that the غیایت of the *Âtash* Kadah is a bad reading for غیایف. In his early life he found a benevolent patron in Sultān Ibrāhīm Mirzā, with the takhalluṣ Jāhī (d. A.H. 979 = A.D. 1571), son of Bahrām Mirzā Şafawī (d. A.H. 956 = A.D. 1549), and grandson of Shāh Ismā'īl Şafawī (A.H. 909–930 = A.D. 1503–1523). Prince Ibrāhīm who was himself an accomplished scholar, took great interest in Şanâ'î's education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Fayḍī, and received great favours from the emperor. Here he is said to have held

poetical discourses with Ġazālī Maṣḥadī (d. A.H. 980 = A.D. 1572), 'Urfī and other distinguished poets of the emperor's court. Among the later poets Ṣanā'ī occupies a high position and enjoys a good reputation. But Badā'unī, vol. iii., p. 208, who makes a few disparaging remarks on the compositions of the poet, says that before Ṣanā'ī came to India he was reckoned here as a master poet, and his poems were held in high estimation by the eminent scholars and the learned poets of India; but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the diwān, the poet has also left a Maṣnawī, called اسکندر نامه, Iskandar Nāmāh (see below).

According to the best authorities Ṣanā'ī died in A.H. 996 = A.D. 1587, a date which is expressed by the words منصور نیک, found in the Hamīyah Bahār (Sprenger, Oude Cat., p. 120). Mr. Blochmann, in his translation of the Ā'in-i-Akbarī, p. 563, note 2, gives a wrong date of the poet's death, A.H. 1000 = A.D. 1591.

Notices on the poet's life will be found in Haft Iqlīm, fol. 224*; Taqī Auhādī, fol. 173*; Riyāḍ-ush-Shu'arā, fol. 75*; Ātash Kadh; Makḥzan-ul-Ġarā'ib, fol. 132; Khulāṣat-ul-Kalām, vol. i., fol. 123*; Naṣhtar-i-Ishq, fol. 360; Ā'in-i-Akbarī, vol. i., p. 242, etc. See also Sprenger, Oude Cat., pp. 43, 57, 120 and 578; Ethé, Bodl. Lib. Cat., Nos. 1045 and 1046; W. Pertsch, Berlin Cat., pp. 57, No. 4; 722, No. 2, and 899-900; Rien Suppl., No. 309; Ethé, India Office Lib. Cat., Nos. 1449-50.

Contents of the diwān :—

fol. 1^b. Qaṣīdas, in the alphabetical order, in praise of the Imāms, of Shāh Tahmāsp, Akbar, Khān Khānān and others.

Beginning, as in most copies :—

در روش حسن و ناز هست بسی خوش نما
غمزد بطور ستم عشوه بر ناک جفا

fol. 89^v. Ġazala, likewise in the alphabetical order.

Beginning, as in Ethé, Bodl. Lib. and Ethé, India Office Lib. Cate. :—

والدی بضم از بر خود ای پسر مرا
صد کار حسرت است ازین در جگر مرا

fol. 105^v. A Maṣnawī.

The beginning of this Maṣnawī is wanting here and it opens thus :—

کریا تمای جانم به تست
غم فاش و درد لہالم به تست

The line—

بیا دل بمیثاقه اهل راز
بکش جام معنی صورت گداز

quoted as the beginning of the *Maṣnawī* by this Ṣanā'ī, is found here on fol. 118^a.

This *Maṣnawī* is identical with the *امسکندر نامه*, or the poetical account of the heroic deeds of Akbar, which Ṣanā'ī dedicated to the emperor Akbar, two copies of which are noticed in Ethé, Bodl. Lib. Cat., Nos. 1048 and 1049. This *Maṣnawī* is called *یاق ارم* by Dr. Sprenger in his Catalogue, p. 579, and *مسد امسکندر* on p. 120.

Written in a beautiful Nasta'liq within ruled borders.

Not dated. Apparently 17th century.

No. 251.

fol. 93; lines 15; size $8 \times 4\frac{1}{2}$; $5\frac{1}{4} \times 3$.

غزلیات محتشم

GAZALIYÂT-I-MUHTASHAM.

The lyrical poems of Muhtasham Kāshī, arranged in the alphabetical order.

Beginning:—

ای کوهر نام تو تاج سر دیوانها
ذکر تو بصد عنوان ارایش عنوانها

Maulānā Muhtasham, کاشی مولانا محتشم, was a native of Kāshān. He was the teacher and friend of the well-known tadkirah-writer Maulānā Taqī-ud-Dīn Muḥammad al-Ḥusaynī, better known as Taqī-ud-Dīn (or simply Taqī) Kāshī (*d. c.* A.H. 1016 = A.D. 1607), who collected and prepared the poet's *diwān* (see Rieu, ii., p. 665). Muhtasham was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, *Shāh Tahmāsp Safawī I.* (A.H. 930-984 = A.D. 1523-1576), *Shāh Ismā'īl II.* (A.H. 984-985 = A.D. 1576-1577) and *Sultān Muḥammad Khudā Bandah* (A.H. 985-996 = A.D. 1577-1587). Besides being an

eminent poet he was an expert chronogrammatist and master of mu'ammas or enigmas. He composed a long Qasidah on the accession of Shāh Ismā'il Šafawī to the throne of Persia, and each hemistich of this Qasidah contains a chronogram for the year A.H. 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imāms, and his well-known marṣiyah or elegy (see the following No.) on the sad death of the two Imāms, Ḥasan and Ḥusayn, has immortalized his name. The author of the Ālam Ārā-i-'Abbāsi, fol. 78^a, relates that on one occasion the poet sent two Qasidas from Kāshān in praise of Shāh Tahmāsp and his daughter Parī Khānam, but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like 'Alī and other Imāms, and not upon an ordinary man like him. The poet did so to the satisfaction of Tahmāsp and received great favours from the monarch.

A copy of Muhtasham's dīwān, with the preface of the above-mentioned Taqī Kāshī, is noticed in Rieu ii., p. 665. In that preface Taqī Kāshī, who ranks Muhtasham after Khāqānī, says that he collected and arranged the poet's Kulliyāt into the following seven dīwāns:—1. حبیبه, Shaybiyyah, consisting of Qasidas in praise of God, the prophet, the Imāms, contemporary kings, nobles and scholars. 2. شبابیه, Shabābiyyah; and 3. صبايه, Shibā'iyyah, containing Ġazals descriptive of beauty. 4. جلالیه, Jalāliyyah; and 5. نقل حشاق, Naql-i-'Ushshāq, containing Ġazals descriptive of love. 6. ضروریات, Durūriyyāt, containing versified chronograms which the poet composed at the request of his friends. 7. معنیات, Mu'ammayāt, or riddles.

Taqī Anḥadī, who visited Muhtasham in Kāshān, dates the poet's death A.H. 996 = A.D. 1587. The author of the Khulāṣat-ul-Afkār, fol. 186^a, wrongly ascribes it to A.H. 1000 = A.D. 1591.

For notices on the poet's life and his works see: Haft Iqlim, fol. 262^a; Taqī Anḥadī, fol. 697^a; Mir'āt-ul-Ālam, fol. 457^a; Ma'aṣir-i-Rahīmī, fol. 82^a; Majma'-un-Nafā'is, vol. ii., fol. 453^a; Khazāna-i-Āmirah, fol. 306^a; Riyād-ush-Shu'arā, fol. 379^a; Khulāṣat-ul-Afkār (*loc. cit.*); Nashtar-i-'Ishq, fol. 1600; Ātash Kadah, p. 331. See also Sprenger, Oude Cat., pp. 23 and 500; Rieu, ii., pp. 665 and 666; G. Flügel, i., p. 591; Ethé, Bodl. Lib. Cat., Nos. 1050 and 1239, 45; Ethé, India Office Lib. Cat., Nos. 1447 and 1448; W. Pertsch, Berlin Cat., p. 35, No. 13, pp. 101, No. 12, and p. 543, p. 723, No. 8, and p. 724, No. 10, and Hāj. Khal., vol. iii., p. 312.

This copy contains the Ġazals probably of the شبابیه, Shabābiyyah.

Compare Rieu (*loc. cit.*); Sprenger, Oude Cat. (*loc. cit.*), and G. Flügel (*loc. cit.*), and also Ethé, India Office Lib. Cat., No. 1448.

The MS. ends with the following line:—

به پیش بخشش او محتشم چه بنماید
اگر تو تا دم صبح جزا کناد کنی

Written in ordinary Nasta'liq.
Not dated, apparently 17th century.

No. 252.

fol. 135; lines 12; size $9\frac{1}{2} \times 5\frac{3}{4}$; $7\frac{1}{4} \times 4\frac{1}{4}$.

مرثیه محتشم

MARSIYA-I-MUHTASHAM.

The elegy on the death of Ḥasan and Ḥusayn, with other incidents in connection with the Battle of Karbalā, by the same Muḥtasham of Kāshān.

As a Marṣiyah-writer Muḥtasham occupies the highest position among the latter-day poets.

Beginning:—

بر غوان غم چو عالمیارا صل زدند
اول صل بسلسله انبیا زدند
لویع باولیا چو رسید آسمان طپید
زان ضربتی که بر سر شیر خدا زدند . . .
انکه سرادقی که فلک مصرمش نبود
کندند از مدینه و در کربلا زدند

The MS. ends with the following line:—

غلام را (sic) فعل چون که با مولی است
غرامت کند او به سید شهدا است

Written in a fine clear Nasta'liq, within gold borders. The original folios are mounted on new margins.

Dated 12th Rabi' L, A.H. 1144.

No. 253.

fol. 259; lines 14; size $7\frac{1}{4} \times 4\frac{1}{2}$; $5\frac{1}{4} \times 3\frac{1}{2}$.

کلیات عرفی

KULLIYÂT-I-'URFÎ.

A defective copy of the poetical works of 'Urfî Shirâzi.

Maulânâ Sayyid Muḥammad, poetically known as 'Urfî, مولانا سید محمد المتخلص به عرفی بن مولانا زین الدین علی بن مولانا جمال الدین الشیرازی, was the son of Maulânâ Zayn-ud-Dîn 'Alî, son of Maulânâ Jamâl-ud-Dîn of Shirâz, where the poet was born in or about A.H. 963 = A.D. 1555. The Maṣṣir-i-Raḥimî says that 'Urfî's name was Khwâjah Sayyidi Muḥammad, خواجه سیدی محمد (and not Khwâjah Saydi, خواجه صیدی, as stated by Dr. Sprenger, p. 126, on the authority of the Hamishah Bahâr). It is conjectured that the poet derived his poetical title from the occupation of his father, who, it is said, looked after the "Shar'î" and "'Urfî" matters under the magistrature of Shirâz. At an early age 'Urfî left his native country and emigrated to the Deccan; but finding the place unsuitable for achieving success he left it and came to Fathpûr Sikrî, where he made the acquaintance of the celebrated Faydi. 'Urfî at first received warm favours from his new friend, but owing to a slight unpleasantness between them, 'Urfî abandoned Faydi's company, and shortly afterwards found a sincere patron in Ḥakim Masih-ud-Dîn Abul Fath Gilâni, through whose kind influence the poet made acquaintance with 'Abd-ur-Rahim Khân-i-Khânân. After the death of Abul Fath in A.H. 997 = A.D. 1588, 'Urfî attached himself to the said Khân-i-Khânân. Khân-i-Khânân, who, himself a man of good literary taste, fully appreciated the extraordinary poetical merit of 'Urfî and was exceedingly pleased with his learned society. Ere long 'Urfî was introduced by the Khân-i-Khânân to Akbar, who duly rewarded the poet in various ways.

Very few of 'Urfî's contemporary poets equal him in celebrity, and it is generally asserted that had he not died a premature death he would have been the master poet of the period.

Badā'unī says that although 'Urfi possessed sound learning and was well versed in the various forms of poetry, yet, on account of his pride and vanity, he could not gain public sympathy. Of all his poetical works the Qasidas have been most popular even to the present day. The author of the *Ātash Kadah* says that 'Urfi adopted a new style in his Qasidas, which, according to Āzād, are far superior to the poet's *Gazals* and *Maṣnawīs*. 'Urfi followed 'Abd-ur-Rahīm Khān-i-Khānān in his expedition against Jāni Beg of Tattah in A.H. 990 = A.D. 1590, and died of dysentery in *Shawwāl* of the same year at Lāhūr at the age of thirty-six years. Some writers suspected the poet had been poisoned, a common enough fate in that age.

In concordance with the above year the poet's contemporary biographer, Badā'unī, quotes the following two chronograms: عرفی جوالہ مرگ شدی دشمن خدا, and says that the poet in his last moment composed the following Rubā'i:—

عرفی دم نزع است و همان مستی تو
آخر بچه مایه بار بر بستی تو
فردا است که دوست نقد فردوس بکف
جویای متاع است و تہی دستی تو

Taqī Kāshī (*Sprenger, Oude Cat.*, p. 37), however, puts the poet's death wrongly in A.H. 1002 = A.D. 1593.

The author of the *Miftāh-ut-Tawārīkh*, on the authority of the *Mir'āt-i-Jahān*, relates that 'Urfi in his following Qasidah, which he composed on his death-bed, had desired that his remains should be transported to Najaf, and that accordingly, some years after the poet's death, his bones were sent to that place by Mir Šālir Isfahānī and re-interred there.

جهان بکشتم و دودا بهیچ شهر و دیار
لیاتم که فروشد بخت در بازار
اگر شود ره کوی تو جملہ دختر خیز
کنم ہر دمک دیدہ طی دختر زار
بکاوش مزہ از گور تا نجف بروم
اگر بہد ہلاکم کنید ور بہ تار

The same author quotes also the following versified chronogram by

Mullâ Rannaqi expressing the date A.H. 1027 = A.D. 1617, in which year, it is said, 'Urfi's bones reached Isfahân:—

یکانه کوهر دریای معرفت عرفی
 که آسمان بی پروردش صدف آمد
 چو عمر او بسر آمد ز کودش دوران
 شکست بر سر دلہای پر شغف آمد
 بکاوش مژہ از گور تا لطف بروم
 فکند لیر دعائی کہ بر هدف آمد
 رقم زد از بی تاریخ رونقی کلکم
 بکاوش مژہ از هند تا لطف آمد

For notices on 'Urfi's life and his works see: *Haft Iqlim*, fol. 74^b; *Taqi Ahbadi*, fol. 502^a; *Badâ'unt*, vol. ii., p. 375, and vol. iii., p. 285; *Riyâd-ush-Shu'arâ*, fol. 268^a; *Mir'ât-ul-Khayâl*, p. 127; *Miftâh-ut-Tawârikh*, p. 283; *Shuhuf-i-Ibrâhim*, fol. 643^b; *Nashtar-i-Ishq*, fol. 1147; *Majma'-ul-Fuṣṣahâ*, vol. ii., p. 24; *Haft Âsmân*, p. 111. See also Sprenger, *Oude Cat.*, pp. 112, 113, 528 and 529; *Rien*, ii., pp. 667, 739 and 845; W. Pertsch, *Berlin Cat.*, pp. 901-905; G. Flügel, i., 592; J. C. Tornberg, p. 110; J. Aumer, p. 36; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1051-1054 and No. 1991; *Rien Suppl.*, No. 310; *Rosen*, *Pers. MSS.*, pp. 261-263; *Blochmann's Â'in-i-Akbari*, vol. i., pp. 569-571; *Âtash Kadah*, pp. 301-305; *Ethé*, *India Office Lib. Cat.*, Nos. 1451-1463; *Hâj. Khal.*, vol. iii., p. 250; vol. iv., pp. 253 and 254, and vol. vi., p. 596.

Contents of the *Kulliyât*:—

I.

fol. 1^a. A collection of prose pieces. The first of these is styled here رسالہ نفسیہ, agreeing with the prose preface usually styled رسالہ نفس نفیس. See *Ethé*, *India Office Lib. Cat.*, No. 1452. See also W. Pertsch, *Berlin Cat.*, p. 901; *Rosen*, *Pers. MSS.*, p. 261; and *Ethé*, *Bodl. Lib. Cat.*, No. 1053.

Beginning:—

حمدی کہ از شایستگی منزہ از شائبہ تعین و تفصیص آمده
 اجمال آن در حوصلہ الخ

These pieces contain for the most part religious and moral counsels which 'Urfi addresses to himself with the words *ای نفس*. The last but one of these is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death. It is headed thus "*رقعه که در هنگام لزوم فرموده*."

II.

fol. 15^b.

مجمع الابکار

MAJMA'-UL-ABKÂR.

A Maṣnawī poem in imitation of Nizāmī's *Makhzan-ul-Asrār*. The author of the *Haft Āsmān*, p. 111, says that the poem is also called *مجمع الافکار*, *Majma'-ul-Afkār*. He further states that it is also known as the *Makhzan-ul-Asrār* of 'Urfi, and hence Dr. Sprenger, p. 529, had some justification (in spite of Dr. Ethé, *India Office Lib. Cat.*, No. 1451) in giving the last-mentioned title to the poem.

Beginning:—

بسم الله الرحمن الرحيم
موج نضست ز بحر قدیم

See *Hāj. Khal.*, vol. v., p. 389; *W. Pertsch, Berlin Cat.*, p. 64, No. 8 c.; *Kraft*, p. 69.

On comparing with another copy of the *Majma'-ul-Abkār*, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol. 58^b:—

همنشی کرد روی چستو
کاین همه داری ز چه داری بگو

Further, the following subscription (on the top of fol. 59^a) تمام
الحمد کتاب خسرو و شیرین من کلام . . . the
which suddenly follows the above verse, proves that the *Maṣnawī Khusrāu-u-Shīrin* (see the following No.) by the same author, is wanting in this copy. So, there is altogether a lacuna of about twenty-five folios after folio 58.

III.

fol. 59^a. Qasidas in the alphabetical order.Beginning as in Sprenger (*loc. cit.*); *Rieu*, ii., p. 698; *Ethé, Bodl.*

Lib. Cat., No. 1053, and Ethé, India Office Lib. Cat., Nos. 1452 and 1453 :—

اقبال کرم میگزرد ارباب هم را
همت لغورد نشتر اری و لعم را

For special collections of these Qasidas see: W. Pertsch, p. 65, No. 11; p. 696, No. 3, and p. 714, No. 1 in 686. One particular Qasidah, styled همراست مامس, is mentioned, *ib.* p. 74, No. 3, and p. 79, No. 3.

IV.

fol. 134^a. Qit'as.

Beginning as in most copies :—

ای دل راهزن که از عرشم
بضیض ثری فرستادی

V.

fol. 145^b. Ġazals arranged in the alphabetical order.

Beginning as in Sprenger; Rieu, ii., p. 667; Ethé, India Office Lib. Cat., Nos. 1452 and 1454, etc. :—

ای که فلک زخوشه صنع تو داده
وز قصر کبریا ی تو عرض اشیانه

Folios (after folio 147^b) containing the last portion of the Ġazals ending in الف, all the Ġazals ending in ب, and a few of the first portion ending in ت, are missing. Again, after fol. 216^b some Ġazals ending in ک and ل are missing.

VI.

fol. 240^b. Rubā'is.

Beginning :—

رفتیم بچنان تا نکرم برك هوس
جوی عسلی دیدم و صد فوج مگس

The usual initial Rubā'i beginning with the line—

یارب نشی ده که ثنا پردازم الخ

is found here on fol. 253^a.

Written in a fine Nasta'liq, within gold and coloured ruled borders, with a fine double-page 'unwân.

Not dated, apparently 16th century.

No. 254.

fol. 66; lines 14; size $8\frac{1}{4} \times 6\frac{3}{4}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

مجمع الابكار و فرهاد و شیرین

MAJMA'-UL-ABKÂR AND
FARHÂD-U-SHÎRÎN.

The two Maṣnawîs, Majma'-ul-Abkâr and the Farhâd-u-Shîrîn, of 'Urfî.

I.

fol. 1^o. Majma'-ul-Abkâr.

Beginning as in the preceding copy:—

بسم الله الرحمن الرحيم

II.

fol. 51^o. فرهاد و شیرین, Farhâd-u-Shîrîn, or, as it is styled in the preceding No., خسرو و شیرین, *Khusrau-u-Shîrîn*, another Maṣnawî in the metre of Nizâmî's *Khusrau-u-Shîrîn*.

Beginning:—

خداوندا دلم بی نور تنگست
دل من سنگ و کوه طور سنگست

Written in a clear minute Nasta'liq.

Not dated, apparently 18th century.

No. 255.

fol. 128; lines 17; size $8 \times 4\frac{1}{2}$; $5\frac{3}{4} \times 2\frac{1}{4}$.

دیوان عرفی

DÎWÂN-I-'URFÎ.

The diwân of 'Urfî, containing Ġazals and Rubâ'is only.

fol. 1^a. Ġazals in the alphabetical order.

Beginning as in the preceding copy:—

ای نه فلک ز خورشید صنع تو دانه الخ

fol. 16^b. Rubâ'is.

Beginning:—

ای زلف عروم شادمانی مشب تو

ارایش بزم بیغمی مشرب تو

The usual initial Rubâ'î:—

یارب نفسی ده که ثنا پردازم الخ

is the second here.

Written in a clear Nasta'liq, within gold and coloured ruled borders.

Not dated, apparently 17th century.

No. 256.

fol. 19; lines (centre column) 24; (marginal column) 26;

size $8\frac{3}{4} \times 5\frac{1}{2}$; 8×4 .

The same.

A smaller copy of 'Urfî's diwân, containing Ġazals and Rubâ'is.

fol. 1^a. Ġazals in the alphabetical order.

Beginning as above:—

ای نه فلک ز خورشید صنع تو دانه الخ

fol. 19^a. Rubā'is.

Beginning as in most copies:—

یارب نشی ده که ثنا پردازم الخ

Written in ordinary minute Nasta'liq.

Not dated, 18th century.

No. 257.

fol. 94; lines 17; size $10\frac{1}{2} \times 7$; $9\frac{1}{4} \times 4\frac{1}{2}$.

The same.

Another collection of 'Urfi's poetical works, containing sixty Qaṣidas, nine Tarkīb-bands, thirty-nine Qiṭ'as, thirty-one Rubā'is, with a Sāqī Nāmāh, and a Tarjī'band at the end.

I.

fol. 1^b. Qaṣidas.

Beginning:—

ای متاع درد در بازار جان انداخته
کوهر هر سود در جیب زیان انداخته

The initial Qaṣidah in copy No. 252, beginning with the line—

اقبال کرم میگرد ارباب هم را الخ

is the second Qaṣidah here.

II.

fol. 75^b. Tarkīb-bands in praise of 'Abd-ur-Raḥīm Khān Khānān.

Beginning:—

نوائ مدح که سنجی دلا مبارک باد
تهور نشست نغمه را مبارک باد

III.

fol. 79^a. Qiṭ'as.

Beginning as usual:—

ای دل راهزن که از عرشم الخ

IV.

fol. 89^b. Rubā'is.

Beginning:—

انم که بپی عمارت هوش کنم
کر هر دو جهان باده شود نوش کنم

V.

fol. 93^a. Sâqi Nâmah.

Beginning:—

بیا مایه آن تشنگی را بسج
پس از آرزوی دل ما مرچ

This Sâqi Nâmah is also noticed in Ethé, India Office Lib. Cat., No. 1453; Ethé, Bodl. Lib. Cat., No. 1052; W. Pertsch, Berlin Cat., p. 65, and p. 901, No. 4; and Rosen, Pers. MSS., p. 262, No. 5.

VI.

fol. 94^a. A Tarji'band in praise of Ḥakim Masih-ud-Din Abul Fath.

Beginning as in Rieu, ii., p. 667:—

آیدم چون دوا شفیق و نقیض
صحت آمیز دوستان مریض

The burden runs thus:—

نام معذوح قافیه مدح است
مدح کویم حکیم ابوالفتح است

The Sâqi Nâmah and the Tarji'band seem to have been added in a later hand.

This valuable copy contains learned annotations and interlinear glosses throughout.

The subject in each Qasidah is explained by a heading written in red.

Written in a clear Nasta'liq, within coloured ruled borders, with an ordinary frontispiece at the beginning.

Dated, 14th Rajab, A.H. 1238.

Scribe مسیتل پرشاد کاپست

No. 258.

fol. 104; lines 15; size $9\frac{3}{4} \times 4\frac{3}{4}$; $7\frac{1}{2} \times 3$.

The same.

Another copy of 'Urfi's diwān, containing Qaṣidas with a few Qit'as and Tarkib-bands at the end.

Written in a fair Nasta'liq, within coloured ruled borders.

Not dated, apparently 18th century.

No. 259.

fol. 69; lines 15; size $8\frac{1}{2} \times 4\frac{3}{4}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

شرح قصاید عرفی

SHARH-I-QAṢĀ'ID-I-'URFĪ.

A Persian commentary on difficult verses in forty select Qaṣidas of 'Urfi, by Mullā Abul Barakāt Munir of Lāhār.

Mullā Abul Barakāt, better known as Munir-i-Lahārī, ملا ابو البركات معروف به منیر لاهوری بن ملا عبد المجید الملتانی, was, according to the authors of the *Khulāṣat-ul-Afkār*, *Makhzan-ul-Garā'ib*, and other works, the son of Mullā 'Abd-ul-Majid of Multān. The author of the *Khulāṣat-ul-Kalām*, who fixes the date of Munir's birth in A.H. 1019 = A.D. 1610, says that he was the son of Mullā 'Abd-ul-Jalil (probably a mistake for 'Abd-ul-Majid), son of Abū Ishāq of Lāhār, and that Munir's father, who was well versed in penmanship, was engaged in writing out the well-known work Akbar Nāmah. Munir at first entered the service of Sayf Khān Mirzā Ṣāfi as a Munshi, who was at first a Ṣābahdār of Ilāhābād, and later on died as governor of Bengal in A.H. 1049 = A.D. 1639. Munir subsequently attached himself to I'tiqād Khān, the son of the celebrated I'timād-ud-Daulah. He was an intimate friend of the celebrated Muḥammad Ṣāliḥ Kanbū, the author of the well-known history *عمل صالح* (composed in A.H. 1070).

Besides being skilled in poetry, Munir was greatly distinguished for his refined prose style. Collections of his letters, known as

نوباده and نگارستان منیر, the latter in the name of the above-named Sayf Khān, are noticed in Ethé, India Office Lib. Cat., Nos. 2078-2087. He also wrote a preface to his friend Muḥammad Ṣāliḥ Kanbū'ī's letters, known as بهار سخن. (See Ethé, India Office Lib. Cat., Nos. 2090-2092, and Rien, i., pp. 263 and 398.)

Munir is also said to have left several Maṣnawīs, one of which entitled, چار گوهر; or, "the Four Pearls," is divided into four sections, viz. :—

- (1) آب و رنگ — در تعریف باغات اکبر آباد
- (2) ساز و برگ — در ستایش برگ تمبول و غیره
- (3) نور و صفا — در ستایش حوض و مسجد
- (4) درد و الم — در بیان عشق

The author of the *Khulāṣat-ul-Kalām* names a Maṣnawī, مظهر کل, which he says was composed by Munir while he was in attendance on Sayf Khān in Bengal. According to Ārzū, Munir has also left a treatise entitled, کار نامه, in which he has criticised the poems of 'Urṣī, Zulālī, Ṭalīb, and Zahrī. The same Ārzū, supported by a few other writers, asserts that Munir, in one of his works, himself says that he has left about one hundred thousand verses. The Kulliyāt of Munir is said to have been prefaced by the celebrated Mirzā Jalāl Ṭabāṭabā'ī of Iṣfahān, who came to India in A.H. 1044 = A.D. 1634, and was appointed by Shāh Jahān among his court chroniclers.

Munir died in the prime of his life in Akbarābād on the 7th of Rajab, A.H. 1054 = A.D. 1644. According to some, his remains were taken to Lāhūr and interred there.

For notices of Munir's life see: *Riyāḍ-ush-Shu'arā*, fol. 406^a; *Majma'un-Nafā'is*, vol. ii., fol. 456^b; *Khulāṣat-ul-Afkār*, fol. 191^a; *Khulāṣat-ul-Kalām*, vol. ii., fol. 287^a; *Makhzan-ul-Garā'ib*, fol. 828^b; *Nashtar-i-Ishq*, p. 1596; *Yad-i-Bayḍā*, fol. 212^a; see also Beale's *Oriental Biographical Dictionary*, p. 279, etc.

Contents of the MS. :—

fol. 1^a. A preface by some unknown author. Beginning:—

فیض آفرینی میاس که رشته جان سخن را با تار نفس سخن
منجان پیوند کرده اند

The anonymous author of this preface tells us that Munir wrote this commentary at the request of some of his friends, but before he could finish it he departed for the next world. He further states that Munir also left some of his previous compositions incomplete, and that it

was twenty-two years after the death of Munir that, one night in the month of Ramadân, one of his *Khâdîms* came from Burhânpûr and gave to the author of the preface this fragment of the commentary.

fol. 5*. Beginning of the commentary:—

ای متاع درد در بازار جان انداخته الخ یعنی زبان را سرمایه
سود گردانیده الخ

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned.

The copy ends with the commentary on the following lines:—

در حریم روضه ارکان کجا از یک نبال الخ یعنی اگر طبع
بهار آفرین تو رنگ امیز الخ

Other commentaries on 'Urî are: (1) *Miftah-un-Nukât*, a commentary on difficult verses in thirty select *Qasîdâs* of the poet, by Mirzâ Jân, compiled in A.H. 1073 = A.D. 1662; see Sprenger, *Oude Cat.*, p. 530, and Rieu, ii., p. 668. (2) *Nigâr Namê Fîض*, *Nigâr Nâma-i-Fayd*, compiled in A.H. 1111 = A.D. 1699 by Muḥammad Shafî' bin Shâh Muḥammad Darwish; see Sprenger, *Oude Cat.*, p. 529. (3) By Maulavî Muḥammad Wajîh, compiled by Maulavî Quṭb-ud-Dîn in A.H. 1101; see Sprenger, *loc. cit.*; and (4) by Mulla Sa'd Ullâ, Sprenger, *loc. cit.*

Five different Turkish commentaries are noticed in G. Flügel, i., pp. 594 and 595; the *Qasîdâs* have been printed in Calcutta, A.H. 1254, with a commentary by Aḥmad bin 'Abd-ur-Raḥîm (see below); and with some *Qit'as* and *Tarjî'bands* in Lucknow.

Another commentary and a *diwân* of 'Urî also appeared in Lucknow in 1880. An English translation of selected *Qasîdâs* of the poet was published in Calcutta in 1887.

This copy is written in a firm Nasta'liq hand.

The colophon is dated, Aḥmadâbâd, the 21st of Jumâdâ I., the seventh year of Muḥammad Shâh's reign.

Scribe خلیفه هدایت الله

No. 260.

fol. 155; lines 17; size 10 × 7; 7 × 4.

شرح قصاید عرفی

SHARH-I-QAṢÂ'ID-I-'URFÎ.

Another copy of a commentary on difficult verses in forty-six select Qaṣidas of 'Urfî, by Aḥmad bin 'Abd-ur-Raḥîm Ṣafîpûrî, احمد بن عبد الرحيم صفی پوری.

Beginning with a short preface:—

میسام بیشیاس و ثنائی بی نہایت مر ملتالی را مزد الخ

The commentator, a very modern writer, observes in the preface that he wrote this commentary at the request of some of his friends. Towards the end he tells us that he has arranged the Qaṣidas according to a copy which was written in Shîrâz.

The commentary itself begins on fol. 3° with the usual initial line:—

ای متاع درد در بازار جان انداخته الخ

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout. Allusions and grammatical uses of words are also given.

The following note on a fly-leaf says that this MS. was copied from a copy printed in Calcutta, A.H. 1254:—

کتاب هذا مسمی بشرح قصاید عرفی نوشته از چہاپہ کلکتہ

fol. 1^b-2^a. Index of the headings of the Qaṣidas commented upon.

The last folio contains a list of the errata.

Dated, Rajab, A.H. 1254.

Written in ordinary Nasta'liq.

No. 261.

fol. 461; lines 14; size $11\frac{1}{2} \times 6\frac{1}{2}$; $8\frac{1}{2} \times 4$.

ديوان فيضي

DÎWÂN-I-FAYDÎ.

A very large copy of the lyrical poems of Shaykh Faydî.

Shaykh Abul Fayḍ, شيخ ابو الفيض فيضي بن شيخ مبارك لاگوري, with the double poetical title of Fayḍî and Fayyāḍî, was born at Āgrah on the 1st of Sha'bān, A.H. 954 = 16th September, A.D. 1547. The family to which Fayḍî belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muhammadan era. In the beginning of the tenth century Shaykh Khidr, the then head of the family, journeyed to Hindūstān and after many wanderings settled at Nāgūr, north-west of Ajmir, where he secured the friendship of Mīr Sayyid Yahyā of Bukhārā. In A.H. 911 = A.D. 1505, after the death of several children, a son was born to Shaykh Khidr, to whom he gave the name Mubārak. At an early age Mubārak found the opportunity of moulding and improving his character in the learned society of one Shaykh 'Aṭan, شيخ عطن, who had come to Nāgūr in the reign of Sikandar Shāh Lodi (A.H. 894-923 = A.D. 1488-1517). Shaykh Mubārak, after the death of his mother, went to Aḥmadābād in Gujarāt, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abul Faḍl of Kāzarān, Shaykh 'Umar of Tattah, and Shaykh Yūsuf. He subsequently settled on the 6th of Muḥarram, A.H. 950 = A.D. 1543, on the left bank of the Jamnā, opposite Āgrah, near the Chahār Bāg Villa, which was built by Bābar. This place was later called Haṣṭ Bihisht, or the Bāg-i-Nūrafshān, and is now known as Rām Bāg. It was here that Shaykh Mubārak's eldest son, Shaykh Fayḍî, was born. Fayḍî's brother, Abul Faḍl 'Allāmi, the celebrated prime minister of Akbar and the author of the Akbar Nāmah, Ā'in-i-Akbari, Maktūbāt-i-'Allāmi, Ruq'āt-i-Shaykh Abul Faḍl, 'Iyār-i-Dānish, etc.,* was also born here on the 6th of Muḥarram, A.H. 958 = 14th

* According to some, Abul Faḍl also wrote a Risāla-i-Munājāt; a Jāmi'-ul-Luḡat, and a Kaṣṣkūl. He also wrote two commentaries, one on the آية الكرسي, and another on the سورة الفاتحة, both of which he presented to Akbar. He also took a great part in the compilation of the Tārīkh-i-Aḥl.

January, A.D. 1551. He was killed by Jahāngir's order on Friday, the 4th Rabi' I., A.H. 1011 = 12th August, A.D. 1602. Shaykh Mubārak, who died at Lāhūr on Sunday, the 17th Dillqā'd, A.H. 1001 = 4th September, A.D. 1593, was a man of comprehensive learning. He was well versed in prosody, had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Qur'ān in four volumes, which he called *Manba'ul-'Uyān*, منبع العيون, and another work of the title of *Jawāmi'-ul-Kilām*, جوامع الكلم. Fayḍi, as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubārak took Fayḍi to 'Abd-un-Nabī, the then Ṣadr-i-Jahān, and begged a grant of one hundred bighas of land. But both the father and the son, on account of their unorthodox doctrines, were turned out of the audience-hall with scorn and insult. Fayḍi's literary fame had already reached the ears of Akbar, and in A.H. 975 = A.D. 1567, when this emperor was besieging the fort of Chitor, he summoned Fayḍi, then barely twenty years old. The Sunni 'Ulamās, who were Fayḍi's mortal enemies, interpreted the imperial order as a citation for defence and persuaded the governor to set a guard over the dwelling of Shaykh Mubārak. The Mughal soldiers tormented and ill-treated the Shaykh, who happened to be alone in the house. Shaykh Fayḍi was absent just then, and on his return was arrested and carried off to Chitor by the troopers. Fayḍi, of course, was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar, to whom he was presented by 'Aziz Khān Kokah. Shortly afterwards Fayḍi was attached to the imperial court as teacher in the higher branches of literature to the princes—a fact which speaks of the great confidence which the emperor placed in the young scholar. Fayḍi had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments, his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Fathpār Sikri, and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Ṣadr of Āgrah, Kālpī and Kālinjar, and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rājah 'Alī of the Deccan. Although a commander of only Four Hundred, he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the 'Ulamās, who had very great influence with the government, Fayḍi in A.H. 981 = A.D. 1574 admitted into court his brother Abul Faḍl, who, as we know, rose to be the prime minister of Akbar, and took an important part in crushing the power of the 'Ulamās and in alienating the emperor's mind from Islām.

The celebrated historian Badā'uni, a pupil of Shaykh Mubārak, lived

in the company of Fayḍi for forty years, and once, when the said historian was in temporary disgrace at court, Fayḍi (then in Aḥmad-Ābād), on the 10th of Jamādī I., A.H. 1000 = A.D. 1591, wrote a letter (quoted in Badā'unī, vol. iii., p. 303) to Akbar, in which the poet spoke highly of Badā'unī and earnestly begged the emperor to deal mercifully with the learned historian. Badā'unī frankly admits the good treatment he received at the hands of Fayḍi, but, bitterly condemning the foul part which Fayḍi played in weakening the power of the 'Ulamās and in leading the emperor's mind away from Islām, the said historian, on the plea of the good of the faith being stronger than other claims, *که حق دین و حفظ عهد آن بالا تر از همه حقوق است*, not only exposes Fayḍi's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Fayḍi's contemporary biographers, such as the authors of the *Ṭabaqāt-i-Akbarī*, *Maḥṣir-i-Rahimī*, *ʿUrafāt*, *Haft Iqlīm*, and several others, speak highly of his wonderful poetical genius; while Badā'unī remarks that, although Fayḍi spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Fayḍi, on account of his heretical doctrines, is generally looked down upon by the Muḥammadan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Fayḍi may have taken a vigorous part with his father (*Shaykh Mubārak*) and brother (*Abul Faḍl*) in crushing the power of the Sunni 'Ulamās and in planning and adopting subtle measures for leading Akbar's mind away from Islām, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amīr *Khusrāu* of Dihlī, (d. A.H. 725 = A.D. 1324), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of *ملك الشعرا* (king of poets), viz. *Gazālī* of *Mashhad*, who died in A.H. 980 = A.D. 1572; Fayḍi (both of Akbar's time); *Tālib-i-Āmulī* (d. A.H. 1035 = A.D. 1625) in *Jahāngīr's* time; and *Tālib-i-Kalīm* (d. A.H. 1062 = A.D. 1651) in *Shāh Jahān's* reign; but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Fayḍi, and towards the end of A.H. 997 = A.D. 1588 deservedly honoured him with the title of *ملك الشعرا*. Fayḍi was a profound scholar in the Arabic, Persian,

and Sanskrit literatures, and stood unrivalled in his age in theology history, philology, philosophy, medicine, and letter-writing, while his high poetical compositions afford a further proof of the versatility of his genius. Besides translating several Sanskrit works in poetry and philosophy, he made a Persian version of Bhāskarāchārya's *Bijāganita* and *Lilāwatī*, the two well-known Sanskrit works on Algebra. Fayḍī's famous commentary on the Qur'ān, entitled *Sawāṭī-ul-Iḥām*, سواطع الإلهام, and his *Mawārid-ul-Kilām*, موارد الكلم (the full title of the work is *Mawārid-ul-Kilām wa Silk-u-Durar-il-Ḥikām*. Brockl., vol. ii., p. 417, wrongly reads *Mawārid-ul-Kalām*), both of which consist of only those letters which do not contain diacritical points, sufficiently speaks of his peculiar genius and extreme ingenuity. In A.H. 993 = A.D. 1585 he planned a *Khamsah*, consisting of the following five poems, in imitation of the *Khamsah* of Nizāmī, but did not live to carry it out.

(1) *Markaz-i-Adwār*, مرکز ادوار, in imitation of Nizāmī's *Makhzan-ul-Asrār*, was to consist of 3,000 verses. Fayḍī composed it in the fortieth year of his age (A.H. 993 = A.D. 1585); and two years after his death his brother Abul Faḍl collected the stray leaves of the poem. It is mentioned in Leyden Cat., vol. ii., p. 122, and Sprenger, *Oude Cat.*, p. 401. (2) *Sulaymān-n-Bilqīs*, in imitation of *Khusrāu-n-Shirīn*, was to consist of 4,000 verses. (3) *Nal Daman* (*see below*). (4) *Haft Kishwar*; and (5) *Akbar Nāmāh*, each of 5,000 verses, in imitation of the *Haft Paykar* and the *Sikandar Nāmāh*. Except *Nal Daman*, the other poems of the *Khamsah* were left incomplete. Extracts from these poems are given in the *Akbar Nāmāh*, vol. iii., pp. 674-696.

The author of the *Riyāḍ-ush-Shu'arā* says that Fayḍī was a pupil of *Khawājah Ḥusayn Sanā'ī Mashhadī*, who died in A.H. 996 = A.D. 1587 (*see No. 249 above*); but Fayḍī's contemporary biographers do not make any such statement. Fayḍī is said to have been the author of one hundred and one books, and his verses are estimated by Abul Faḍl at fifty thousand, but Badā'uni estimates them only at twenty thousand. The same Badā'uni tells us that Fayḍī left a library of 4,600 books (but according to Blochmann, 4,300 books), most of which were authors' autographs or at least copied by their contemporaries, and that after the death of Fayḍī these books were transferred to the imperial library, after being catalogued in three different sections. The first consisted of poetry, medicine, astrology, and music; the second, philosophy, *Ṣūfism*, astronomy, and geometry; and the third consisted of commentaries, traditions, theology, and law. For forty years the poet employed the poetical title of Fayḍī, which he subsequently changed to *Fayyāḍī*, in imitation of his brother's *Takhalluṣ 'Allāmi*, but only a month or two before his death. To the change of his title the poet refers thus in his *Nal Daman* :—

زین پیش که سکه ام سخن بود
 فیضی رقم لگین من بود
 اکنون که شدم بعشق مرقاض
 فیاضیم از محیط فیاض

Fayḍi suffered from asthma, and died on the 10th of Šafar, A.H. 1004 = 15th October, A.D. 1595. In the middle of the night on which Fayḍi died, Akbar took Ḥakīm Gilāni and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The *tārīkh* of the poet's death is *فیاض عجم*. Badā'unī, with his usual hatred of Fayḍi, gives several abusive chronograms of the poet's death, e.g., *قاعدۃ الحاد شکست*, *بود فیضی ملصدی*, *قاعدۃ الحاد شکست*, etc., etc. Besides Abul Faḍl, Fayḍi had four brothers, viz., *Shaykh* Abul Barakāt, *Shaykh* Abul Khayr, *Shaykh* Abul Makārim, from one mother, and *Shaykh* Abū Turāb by a different mother.

For notices on the poet's life and his works see, besides the references given above, Blochmann, *Ā'in-i-Akbarī*, pp. 490 and 548; Badā'unī, vol. ii., pp. 405-406, vol. iii., pp. 299-310, etc.; Rieu, ii., pp. 450 and 670; Onseley Biographical notices, pp. 171-175; Ethé, Bodl. Lib. Cat., Nos. 1057-1062 and 1992; Ethé, India Office Lib. Cat., Nos. 1464-1479, etc.; Elliot's Biographical Index, i., p. 255; Journal, Asiatic Society, Bengal, 1869, pp. 137, 142; Sprenger, Oude Cat., pp. 62, 127, and 401-402. See also Rosen, *Persian MSS.*, p. 263; J. Aumer, p. 37; W. Pertsch, Berlin Cat., p. 906, etc., etc.

Contents of the diwān:—

I.

fol. 1^o. Author's preface in prose. It begins with three bayts, the first of which runs thus:—

بسم الله الرحمن الرحيم
 کتب ازل را مست طلسم قدیم

It should be observed that Fayḍi's *Markaz-i-Adwār* (mentioned above) begins with the above line.

After the bayts the preface runs thus:—

صلى الله عليه و اله و عترته مدارج مراقب عليه و جواهر
 مراتب فطرته الخ

In this preface Fayḍi tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of *ملاک الشعرا*.

He further states that the diwān consists of twelve thousand bayts (Dr. Rieu's copy gives nine thousand verses). The preface ends with a Qit'ah and three Rubā'is.

II.

fol. 5^b. Qaṣīdas without any order.

Beginning as in most copies:—

یا ازلی الظهور یا ابدی الصفا
نورک فوق النظر حسنک فوق الضیاء

fol. 98^a. Tarkīb-bands.

Beginning:—

ساقیا می ده که رنگ امیز شد باد بهار
لاله با ریحان برآمد گل به لعلین کشف یار

fol. 102^a. Tarjī'bands.

Beginning:—

الصبح ای امیر خواب خمار
الصبح ای حریف باده کسار

fol. 103^b. Marāṣī on Amīr Faṭḥ Ullā Shīrāzī, Abul Faṭḥ Gilānī, Shaykh Ḥasan Kālpī, Shaykh Mubārak (Fayḍī's father), and several others.

Beginning of the first Marṣiyah:—

ایزد که ساخت عقل تو کنجینه نهان
می و دو قفل ماند ترا بر در زبان

III.

fol. 122^b. Ġazals in the alphabetical order.

Beginning:—

مستانه سخن میرسد از دل بلب ما
عشقست که بر بسته زبان ادب ما

The last Ġazal on fol. 330^a can be read in four different metres, viz.:—

- (1) مفتعلن مفتعلن فاعلن
- (2) فاعلاتن فاعلاتن فعلن
- (3) فاعلاتن فاعلاتن فاعلن
- (4) فاعلاتن مفاعلن فعلن

The *Gāzal* begins thus:—

ای غم ابروی تو کیغ قضا
حلقه گیسوی تو دام بلا

IV.

fol. 331^b. *Qit'as*, nine in number. Some of these *Qit'as* are in praise of the author's works *Sawāṭi'ul-Ilhām*, سواطع الالهام, and the *Mawārid-ul-Kilām*, موارد الکلم. The first four consists entirely of words without diacritical points.

Beginning of the first *Qit'ah*:—

الصد لملهم الکلام الصاعد
وهو المصنوع أولا والحمد

Space for a *Qit'ah* on fol. 346^a is left blank.

V.

fol. 350^b. Chronograms.

Beginning:—

الله الصمد که این معبد اصنام که هست الخ

The following headings indicate the events on which the chronograms were written:—

تاریخ انعام علم	تاریخ فوت ملا عالم کابلی
تاریخ عقد قرة العین سلطنت	تاریخ مرقع بادشاهی
تاریخ ولادت شاه مراد	تاریخ فوت مولانا غزالی
تاریخ فتح ریتهنبو	تاریخ فتح صوبه گجرات
تاریخ حوض بادشاهی	تاریخ مجموعه دانش
تاریخ مسجد بادشاهی	تاریخ بیاض
تاریخ رحلت والد بزرگوار	تاریخ خانقاه بادشاهی
تاریخ فوت برادر مغشور	تاریخ سواطع الالهام
تاریخ فوت صبحی	تاریخ جلوس حضرت شاهنشاهی
تاریخ فوت شیخ کپور مجذوب	تاریخ فوت ملا قاسم کاهی

There are altogether twenty-two Qit'as, but the headings of two Qit'as are omitted.

fol. 363^a. مطلعيات or "Initial verses."

Beginning:—

بسم الله ای قلم ز شکاف سخن کشا
رشی بریز در رقم حرف کبریا

fol. 376^a. معنیات, or "Riddles" on the ninety-nine holy names of God. The following first one is on the word الله:—

طالب حق در حریم بارگاه
یافت جای خود نصیب از لا اله

Most of these riddles are on the names of several contemporary persons.

VI.

Rubá'is, about two hundred and eighty in number.

Beginning:—

الله اکبر زهی خدای متعال
خورشید جمالش اینی از بیم زوال

VII.

Another series of Rubá'is, containing a greater number than the preceding and consisting of those Rubá'is which the poet extemporized in the presence of Akbar, بادشاه گفته, beginning with a short prose preface which runs thus:—

این نکته چند رباعی بدیده پیش بادشاه گفته
قطره بجانب دریا اله

The first Rubá'i begins thus:—

شاهی که یعلل ذو فنون خوالیمش
در راه خدای رهنمون خوالیمش

This splendid copy of Faydl's diwán, with an index at the beginning, is written in a beautiful Nasta'liq, within gold borders. The first two

pages at the beginning of each part are luxuriously adorned, and the frontispieces richly illuminated with minute floral designs.

The colophon says that the MS. was written by the order of Nawāb Shīr Jang Bahādur at Shāhjahānābād, on the 12th Rajab, in the thirty-first year of Muḥammad Shāh's reign.

Scribe محمد حسین

No. 262.

fol. 27; lines 14; size $8\frac{1}{2} \times 5\frac{1}{2}$; 6×3 .

The same.

A very small copy of Faydī's diwān, containing the Ġazals in the alphabetical order, Muqatta'āt and a few Rubā'is.

Contents:—

fol. 1^v. Ġazals.

Beginning:—

غیر و در یوزة اقبال کن از حضرت ما
که کم از هیچ سہاہی بود ہمت ما

fol. 20^v. Blank.

fol. 21^v. Muqatta'āt.

Beginning:—

بوستان خیال فیضی را
از لم فیض تازہ و تر بین

fol. 22^v. Rubā'is.

Beginning:—

آن روز کہ مہد ہفت طارم بستند
وین ہژدہ ہزار نقش عالم بستند
والا گہر عنصر شاہنشاہی
در نور بافتاب توام بستند

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders.

The last folio, which seems to have been substituted in a later hand, contains a colophon (probably a copy of the original) dated the 21st Rajab, A.H. 1103.

Scribe محمد مہدی فرمان نویس

No. 263.

fol. 143; lines 14; size $10\frac{1}{2} \times 6\frac{1}{2}$; $6\frac{1}{2} \times 3$.

نل و دمن

NAL-U-DAMAN.

Faydī's famous *Maṣnawī*, better known as *Nal-Daman*, in imitation of Nizāmī's *Laylā-u-Majnun*.

It is a free Persian adaptation of the episode of Nala and Damayanti in the *Mahābhārata*. Regarding the origin of the poem *Firishṭah*, vol. i., p. 325, gives us the following account:—

در کتب هند که پیش ازین به پنجهزار سال تصنیف شده
مستور است که قدیم الایام شهر بیدر پای تخت رایان دکن بود
..... و راجه بهیم سین که بغایت شجاع و دانا و عادل و
سخی بود از رایان مشهور شهر بیدر است و راجه نل شاه مالوهی
غایبانه بر دختر راجه بهیم سین که دمن نام داشت عاشق شده
قصه عاشقی و معشوقی ایشان در هندوستان مشهور است و
شیخ فیض شاعر بموجب حکم جلال الدین محمد اکبر پادشاه
داستان ایشانرا به نظم در آورده آنرا نل و دمن نام کرد—

This is the third poem of Faydī's *Khamsah* which the poet had planned in A.H. 993 = A.D. 1585, but did not live to carry out.

Beginning of the poem:—

ای در تک و پوی نور آغاز
عشای نظر بلند پرواز

Abul Faḍl, in his *Akbar Nāmah*, vol. iii., pp. 661-662, says that in the thirty-ninth year of the reign Akbar asked Faydī to complete the *Khamsah*, or the five poems to each of which he had already written an introduction, and pressed the poet particularly to finish the *Nal-Daman* first of all. Faydī thus, in the forty-ninth year of his age, completed the book in the short space of four months and presented it to the emperor, with a few *ashrafis*, in A.H. 1003 = A.D. 1594.

In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor's reign, i.e., A.H. 1003.

اکنون که چل و لهم درین دیر
 هفتاد و دو سیه کرده ام مسیر
 دید این به کارگاه آذر
 پیرامتنی بهام آذر
 می و لهم از جلوس شاهی
 تاریخ مجدد الاهی
 چون سال عرب شمار کردم
 الف و صد الف بکار بدم

Dr. Rien, p. 670*, probably following Abul Faḍl (*loc. cit.*), says that the poem consists of 4,000 verses; but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badā'unī, vol. ii., p. 396, who calculates the number at 4,200 odd, seems to be more precise:—

این چار هزار کوهر ناب
 کالگینته ام باتشین آب
 بپذیر که آب کوهر تست
 از بهر نثار افسر تست
 کر بیشتوی نثار کردم
 بی کسر در و شمار کردم

Of all the works of Fayḍī the Nal-Daman has gained the widest popularity. Even Badā'unī, who bears a bitter hatred to the poet, admits that, after the death of Amir *Khusrau*, no poet in India, for the last three hundred years, has composed a Maṣnawī like the Nal-Daman.

و الحق مشغولی هست که درین میصد سال مثل آن بعد از میر
 غسرو شاید درهند کسی دیگر نگفته باشد

Lithographed in Calcutta, 1831; Lucknow, A.H. 1263; a part of the Maṣnawī is printed in Spiegel's *Chrestomathia Persica*, Leipzig, 1846, pp. 131-150.

Copies of the poem are mentioned in Rien, ii., p. 370; W. Pertsch, Berlin Cat., p. 305; Sprenger, Oude Cat., p. 402; J. Anmer, p. 38; A. F. Mehren, p. 42; Ethé, Bodl. Lib. Cat., No. 1057, etc.; Ethé, India Office Lib. Cat., Nos. 1468-1478; Hāj. Khal., vol. vi., p. 384, etc., etc.

Written in an ordinary Nasta'liq, within coloured borders, with occasional word-meanings. The original folios are mounted on new margins.

In the colophon, dated 12th Rajab, A.H. 1111, we are told that the present MS. was copied from a copy which was transcribed from an autograph copy.

No. 264.

fol. 137; lines 15; size $6\frac{1}{4} \times 3\frac{1}{4}$; $5 \times 2\frac{1}{4}$.

The same.

Another copy of Faydi's Nal-Daman.

Beginning as usual.

Written in minute Nasta'liq, within gold-ruled borders.

Not dated, apparently 18th century.



APPENDIX.

In view of the interest attaching to the valuable copy of Mirzâ Kâmrân's diwân, noticed in the present volume, it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirzâ Kâmrân, though there is very little evidence of his being an Arabic scholar, there is not the least doubt that he was an accomplished scholar in both Persian and Turki, and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas, the harmonious flow of his style, and the delicacy of his poetic imagination give him a high position in the Persian Parnassus. After the death of Bâbar, Kâmrân received Kâbul, Qandhâr and the Panjâb as Jâgir from Humâyûn, with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyric poems. One of these poems, beginning with the line:—

حسن تو دمیدم اغزون بادا
طالعست فرخ و میمون بادا

and ending:—

کامران تا که جهانراست بشا
خسرو دهر همایون بادا

found on fol. 1^b of the diwân is quoted in the Akbar Nâmah, vol. i., p. 125. The author of the Haft Iqlim says that Humâyûn was so pleased with the above Gazal that he gave the district of حصار فیروزه, Hîzâr-i-Fîrûzah, as a reward to Kâmrân (see also Mir'ât-ul-Âlam, fol. 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When, after his flight from Humâyûn, he went to take shelter under Salim Shâh, that chief treated the prince like a menial and taunted him sarcastically. One day,

when Salim Shāh asked Kāmran for a verse, the prince extemporized thus:—

گرددش گردون گردان گردانرا گرد کرد
بر سر اهل تمیزان ناقصانرا مرد کرد

See Badā'unī i., p. 390.

On another occasion, when Salim Shāh put Kāmran's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Mughal of 'Irāq; the second, of a poet of India; and the third, of an Afghān poet. See Elliot's Hist. of India, vol. iv., p. 498. Kāmran was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humāyūn, through Mun'im Khān, to grant him the services of Beg Mulūk (a favourite of the prince). When Beg Mulūk was sent by Humāyūn, Kāmran placed on his eyes both the hands of his favourite, and mournfully recited the following verse:—

هر چند که چشم بر رخ پرده کشید است
بینامست بچشمی که بسی روی تو دید است

See Akbar Nāmāh, vol. i., p. 329.

Again, on the eve of his departure for Mecca, when his brother Humāyūn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse:—

کلاه گوشه درویش بر فلک شاید
که سایه همچو توشاهی فکند بر سر او

and then again he recited:—

بر جام از تو هر چه رسد جای منت است
گر نالوک جفاست و گر خنجر مستم

See Akbar Nāmāh, vol. i., p. 330.

From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable Bilgrāmī MS., which seems to be a *brouillon* or rough draft of the first volume of the Akbar Nāmāh, and which shows the original condition of this well-known history of

Abul Faḥl, it will be seen that Kāmran, when he was delivered up by Sultān Ādam, addressed an ode to the emperor Humāyūn. See Journl. Roy. As. Soc., January, 1903, pp. 115-122, where this valuable Bilgrāmī MS. is mentioned.

Kāmran was a constant source of danger to the government, and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirzā Khān, son of Sultān Maḥmūd Mirzā, Bābar placed Humāyūn on the throne of Badakhshān, where he reigned from A.H. 926-935 = A.D. 1519-1528. When Bābar subdued Hindūstān, he recalled Humāyūn in A.H. 935 = A.D. 1528, and left Kāmran Mirzā in Qandhār. On hearing the news of Bābar's death (A.H. 937 = A.D. 1530), Kāmran left in his place his brother Mirzā 'Askari, and set off for India to get hold of Lāhūr. After playing some tricks upon Mir Yānus, the governor of Lāhūr, Kāmran took possession of the city and appointed his own men over the Parganas of the Panjāb. He assured Humāyūn that he was doing everything with a good motive, and the emperor in return recognized him as the governor of Kābul, Qandhār, and the Panjāb. Being suspicious of 'Askari, Kāmran removed him from the government of Qandhār and gave it to Khwājah Kalān Beg, one of the best and most faithful generals of the emperor Bābar. Now Sām Mirzā (whose well-known work, the *Tuḥfa-i-Sāmī*, has been often referred to in this catalogue), son of Shāh Ismā'il Šafawī, marched against Qandhār and besieged the fort persistently for eight months. Kāmran then marched to Qandhār, and after defeating Sām Mirzā (who went to 'Irāq) returned to Lāhūr. Shāh Tahmāsp now marched against Khwājah Kalān Beg with an overwhelming force to avenge his brother, Sām Mirzā; and the Khwājah, who had sustained a siege of eight months, being unable to encounter Shāh Tahmāsp, evacuated Qandhār and set off for Lāhūr. The Shāh, leaving the city in charge of his nobles, proceeded to 'Irāq. Kāmran returned to Qandhār, and the nobles of Shāh Tahmāsp, not being in a position to cope with the prince, gave up the fort and retreated to 'Irāq.

In A.H. 943 = A.D. 1536 when Humāyūn proceeded to Bengal against Shīr Khān Afḡān, Mirzā Hindāl, the fourth son of Bābar, influenced by some ill-advisers, set himself up against Humāyūn. Kāmran on his return from Qandhār to Lāhūr heard of the rebellion of Mirzā Hindāl in Āgra and of the rise of Shīr Khān. Resolving to secure Āgra for himself, Kāmran marched towards the city, and on his arrival Hindāl went away to Alwar. Humāyūn received this news with great distress, and after a severe loss, which he suffered owing to a treacherous attack by Shīr Khān, arrived at Āgra with Mirzā 'Askari and only a few horsemen. Humāyūn unexpectedly entered the pavilion of Kāmran,

and the two brothers received each other with great affection. Humâyûn pardoned the faults of Mirzâ Hindâl and the three brothers now (A.H. 946 = A.D. 1539) assembled and took counsel against Shîr Khân. Kâmrân was anxious to return to Lâhûr, and Humâyûn, while accepting all the other propositions of the prince, disagreed with him on this point. In the meantime Kâmrân became seriously ill and started for Lâhûr. He had promised to leave a considerable force at Âgra to assist his brother; but in spite of this promise he left only a few men in the city under the command of Sikandar.

After the battle between Shîr Khân and Humâyûn, in which the latter sustained a severe defeat, Mirzâ Kâmrân rebelled again and meditated marching on Kâbul. In the meantime Humâyûn, after suffering great hardships, proceeded to Qandhâr, but hearing that Mirzâ Kâmrân and Mirzâ 'Askari were plotting to make him a prisoner, he set out for 'Irâq, and, after travelling through many cities, came to Qandhâr. Here he collected a great force and proceeded to take possession of Kâbul from Kâmrân. The prince also marched out to fight his brother; but it so happened that every day numbers of soldiers and officers deserted Kâmrân and joined Humâyûn. The prince lost his courage and asked his brother's forgiveness. Humâyûn promised it on condition of his making submission; but Kâmrân did not agree to this, and shut himself up in the fort of Kâbul while all his soldiers joined Humâyûn. Kâmrân then fled to Gâznî, but, being refused admission into the city by the governor, he went to Shâh Husayn Argûn, whose daughter he married. When Humâyûn was engaged in war with Sulaymân Mirzâ in Badakhshân, Kâmrân, seizing his opportunity, assembled a strong force and marched to Kâbul. When he entered the city, the officers whom Humâyûn had left in charge of it were quite unprepared. Kâmrân slew most of them and appointed his own men to guard Humâyûn's ladies and the young Akbar, who was then about four years old. On hearing the news Humâyûn hastened back towards Kâbul. Kâmrân, collecting all the forces he could, sent two of his generals, Shîr Âli and Shîr Afgân, to stop the progress of Humâyûn; but they were repeatedly repulsed by the imperial troops, and the emperor at last reached the suburbs of Kâbul. Shîr Afgân then marched against Humâyûn at the head of all the forces of Kâmrân, but after a severe fight this general was defeated, taken prisoner, and put to death. It happened that a caravan with a large number of horses arrived in the vicinity of Kâbul, and Kâmrân sent Shîr 'Ali with a large force to bring these horses into the city. Humâyûn being informed of this movement drew nearer to the city and closed all the means of ingress and egress, so that Shîr 'Ali on his return could find no way to enter the city. Kâmrân now endeavoured to cut a way through for Shîr 'Ali, but was driven back by the imperial force. In this state of affairs most of the

trusted officers of Kāmran deserted him and joined Humāyūn. Kāmran then adopted a very cowardly course. He ordered the young Akbār to be exposed on the battlements to the musket and gunshots; but Providence saved the future sovereign of India. People now flocked to the help of Humāyūn, and he received reinforcements from Badakhshān, Qandhār and many other places. So Kāmran lost heart and sued for peace. Humāyūn granted it on condition of his submitting in person; but Kāmran was afraid to do this. Humāyūn prepared to assault the fort of Kābul; and the chiefs of the Chaghtā'i tribe, being informed of Humāyūn's plan, advised Kāmran to leave the fort without delay. Then Kāmran, after killing many chiefs with whom he was offended, made his way barefooted out of the fort. Humāyūn sent one Hājī Muḥammad Khān in pursuit, and when he had nearly overtaken the prince, the latter exclaimed that he had killed the Hājī's father. So the Hājī came back without making any further attempt. On his reaching the foot of the mountains of Kābul, Kāmran was attacked and plundered by a party of Hazāras, who afterwards, on recognising the prince, conducted him to his adherent Shīr 'Alī. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kāmran marched against Gūrī, and after defeating the governor, whose horses and asses fell into his hands, he went to Balkh where he met Pīr Muḥammad Khān the ruler. This ruler came to Badakhshān to the assistance of the prince. Many soldiers began to join Kāmran, and he was now strong enough to march against Sulaymān Mirzā and Ibrāhīm Mirzā. These Mirzās, having no power to resist Kāmran, left Talikān and went to Kolāb. The prince established his authority over many parts of Badakhshān. In the meantime Karrācha Khān and some other nobles, who had vainly requested Humāyūn to accept some of their proposals, now revolted against the emperor and set off to join Kāmran at Badakhshān. Humāyūn then made preparations to march against these conspirators and sent orders to Mirzā Hindāl, Sulaymān Mirzā and Ibrāhīm Mirzā. Kāmran sent Shīr 'Alī against Mirzā Hindāl, but he was taken prisoner by the prince and brought before Humāyūn, who, with his usual compassion, not only pardoned Shīr 'Alī but made a grant to him of Gūrī. Kāmran, leaving Karrācha Khān and others at Kishām, went to Talikān. Prince Hindāl was sent against Karrācha Khān, but at the first charge the prince's troops were defeated. Humāyūn then marched against Kāmran; but the prince, seeing that he was not in a position to encounter the emperor, returned to Talikān. This place was shortly afterwards invested by the emperor who had been joined by Sulaymān Mirzā. Kāmran then sought the assistance of the Uzbeks, but he was blankly refused. Having no other course Kāmran then requested Humāyūn to allow him to go to Mecca, and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kāmran sent all the chiefs to Humāyūn with

the exception of one or two; and all of them once more received the forgiveness of the emperor. Kāmran now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor. Humāyūn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother. Humāyūn received Kāmran with great pleasure, and gave him the ensigns of sovereignty. After some days Kāmran also received Kolāb as Jāgir from the emperor. Now when Humāyūn had left Kābul and was marching against Balkh, he summoned Mirzā Kāmran and Mirzā 'Askari along with others; but these two brothers rebelled again, and would not come to pay their homage. Mirzā Kāmran was staying at Kolāb, when Chākar 'Alī Beg, who was hostile to the prince, attacked the city with a large force. Kāmran sent Mirzā 'Askari twice against him; but 'Askari was repeatedly defeated. Now Mirzā Sulaymān and Mirzā Ibrāhīm were sent against Kāmran; and not being able to oppose them, he retreated to Rostāk. On the way he was plundered by a party of the Uzbeks. Kāmran then intended to proceed to Hazāra by way of Bāmiān and Zohāk; but Karrācha Khān and some other treacherous nobles of Humāyūn's court sent messages to Kāmran advising him to take the road to Zohāk, and promised that they would help him against the emperor. Humāyūn, who was informed of Kāmran's movements, had already sent a force to Zohāk and Bāmiān to protect the country. When the two armies drew near each other, Karrācha Khān and others deserted Humāyūn and joined Kāmran, who, thus strengthened, gave battle. A desperate fight followed, and Humāyūn, being severely wounded, made his way out of the fight. Kāmran took possession of Kābul once more.

After some time Humāyūn, having been joined by Mirzā Sulaymān, Mirzā Ibrāhīm and Hindāl Mirzā, marched against Kābul. On his way he was met by Kāmran, and a battle ensued in which Kāmran, being defeated, took to flight. Karrācha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kāmran, and the prince collected a force of about 15,000 horse. Humāyūn marched to stop Kāmran's progress; but the prince retreated towards Sind. After Humāyūn's return to Kābul, Kāmran, supported by the Afghāns, advanced again and the emperor once more marched against his brother. In the meantime Hājī Muḥammad Khān, one of Humāyūn's generals who had come to Gāzni without the emperor's leave, sent messages to Kāmran, advising him to come to Gāzni and promising to help him. But before Kāmran's arrival, Bairān Khān reached the city by Humāyūn's order and compelled the Hājī to go with him to Kābul. Thus disappointed Kāmran retreated to Peshāwar. Mirzā 'Askari was banished to Balkh. By the help of the Afghāns Kāmran raised a great force again, and Humāyūn marched against him once more. In the

course of a night attack which Kāmran made on Humāyūn's camp. Mirzā Hindāl was killed. Owing to the continuous campaigns of Humāyūn against the Afgāns they could no longer protect Kāmran, and he at last took refuge with Salīm Shāh Afgān, son of Shīr Shāh, the mortal enemy of the Mughal kings. Salīm Shāh, however, treated the prince like a menial and annoyed him in various ways, and was preparing to imprison him in some castle, when one day Kāmran cleverly managed to escape in disguise. He then sought shelter with some of the Hindū Rājās, but all of them were afraid of Kāmran's enemies and refused to help him. At Mānkūt he was nearly taken prisoner, but disguising himself in a woman's garb he made his escape to Siālkot and thence to Sulṭān Ādām Ghakār, who surrendered the prince to the emperor Humāyūn. The emperor, with his usual compassion and brotherly feeling, wanted to overlook the grave faults of his brother; but the majority of the chiefs and nobles were dead against Kāmran, and they obtained an order of death signed by eminent jurists and doctors of the Muhammadan law. The king, still having regard for his brother, did not agree to kill him, but ordered his eyes to be put out. So Prince Kāmran was blinded in A.H. 960. The word چشم پوشید ز بیداد میسر and the line لیستر found out by Muḥammad Mu'min, form the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kāmran was very much ashamed of his deeds, while Humāyūn did repent no less of his cruel act towards his brother.

Kāmran with the emperor's permission then left for Mecca, and, after completing three Hajja, died there on the 11th Dullājjah, A.H. 964. The chronogram of his death is:—

بگو شاه مصروم در مکه ماند

The word بگو should be omitted in calculating the chronological value.

Maulānā Qāsim Kāhī has given the following chronogram:—

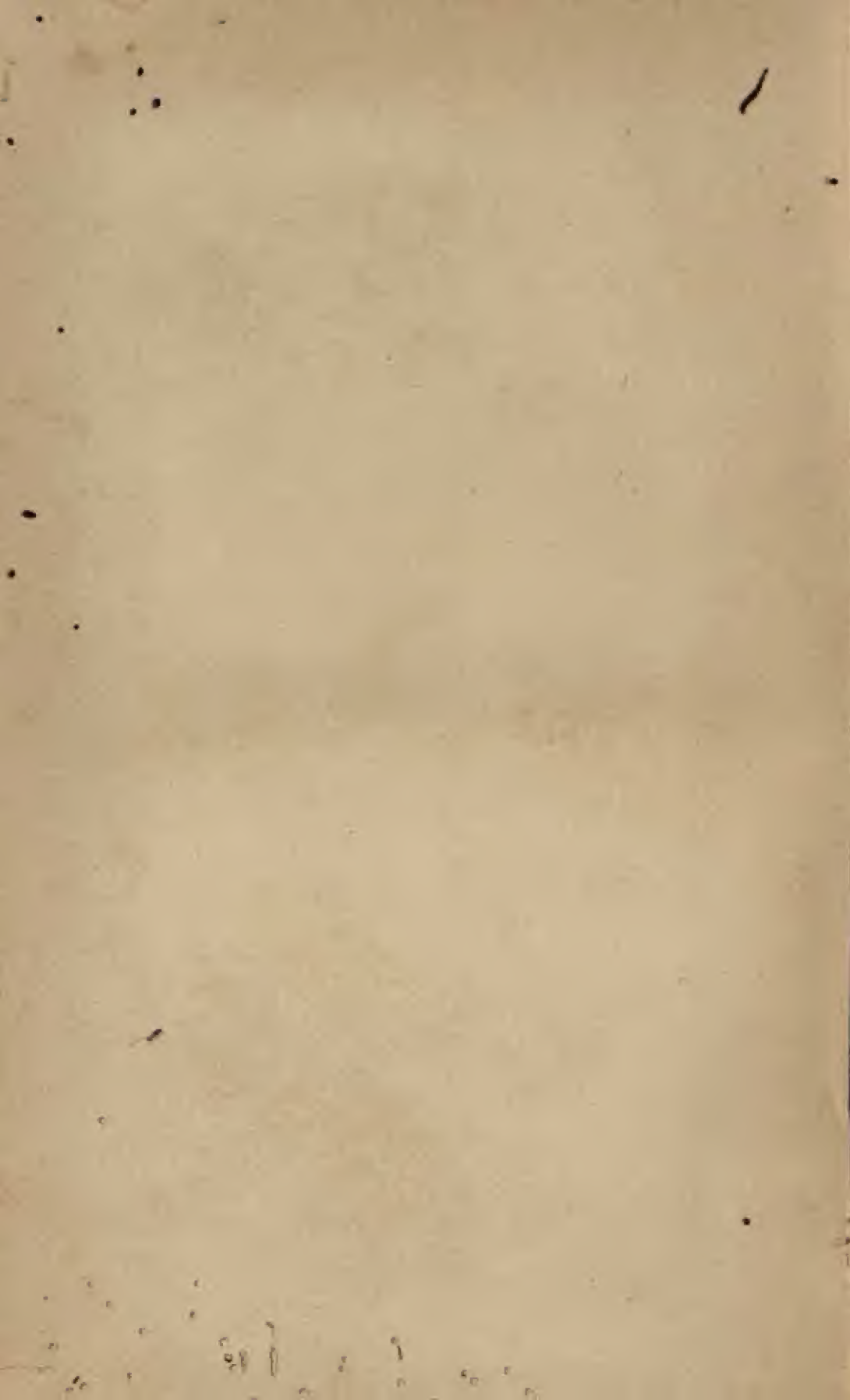
کامران آنکه پادشاهی را
کس نبود استعدیچو او در غورد
شد ز کابل بکعبه وانجا
جان بحق داد و ثن بفاک میبرد
گشت تاریخ او چنین کاهی
پادشا کامران بکعبه برود

Kāmrān left one son named Abul Qāsim Mīrzā, who also was well versed in poetry, and adopted the poetical title of شوکتی, Shaukatī. He was murdered in A.H. 974 by Akbar's order in the fort of Gawāliar, where he was imprisoned. The chronogram of Abul Qāsim's death is:—

نماید از کامران نام و نشانی

END OF VOL. II.







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